

# **SOCIO-CULTURAL STUDY OF THE HARṢACARITA**

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GAUHATI UNIVERSITY  
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IN THE DEPARTMENT OF SANSKRIT IN THE FACULTY OF ARTS**



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## CERTIFICATE

This is to certify that Mrs. Nandita Sarmah has prepared her thesis entitled ***“SOCIO-CULTURAL STUDY OF THE HARSACARITA”*** for the Ph.D. Degree of this university under my supervision in strict conformity with the rules laid down for this purpose and that this thesis is the result of her own investigation and also this thesis or part thereof has never been submitted for any degree of this or any other University.

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Date: 31-03-2014

# Declaration

I hereby declare that the whole work incorporated in this thesis, SOCIO-CULTURAL STUDY OF THE HARṢACARITA, which I am submitting to the GAUHATI UNIVERSITY for the award of the Degree of Doctor of Philosophy in Sanskrit in the faculty of Arts, is genuine research work done by me under the supervision of Prof. Shrutidhara Chakravarty. This thesis or any part this has not been submitted by me or anybody else for any other degree to this University or any other University or Institution.

Place: Gauhati-14

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# Preface

Although, I am a student of Sanskrit, history always attracted me since my early ages. At that time the descriptions of the royal palaces, the life-styles and the activities of the prince and princess, of benevolent king- which I had encountered in story books and in some history books took me often into another world of imagination. The *Harṣacarita* is not only a *gadyakāvya*, but may be treated as a historical book. When I had to read *Harṣacarita* in M.A. course, my childhood fascination came alive again. Naturally, I opted for the *Harṣacarita* while I had to choose among the few available options for doing some research leading to Ph.D. Again, as the *Harṣacarita* is flooded with plenty of historical, social, political, cultural descriptions along with vivid pictorial descriptions of nature, so, the socio-cultural study on this *gadyakāvya* will definitely add some additional knowledge regarding the Indian society in the 7<sup>th</sup> century A.D. This work is an attempt to extract and classify some of the relevant information scattered in the long compound sentences flowed-out from the genius of Bāṇabhaṭṭa.

In preparing the present work is mainly based on various available original literary books viz., ‘*Harshacarita of Bāṇabhaṭṭa*’ edited by Mahamahopādhyāya P. V. Kane, Matilal Banarasidass, Delhi and ‘*Harṣa-charita of Bāṇabhaṭṭa*’ edited with the Saṅketa Sanskrit Commentary of Saṅkara Kavi and Hindi translation by Prof. Jagannāth Pāṭhaka, Sāhityācārya, the Chaukhamba Vidyabhavan, Varanasi-1, 3<sup>rd</sup> edition, 1972 and ‘*Bāṇa’s Kādambarī*’ (of Bāṇabhaṭṭa, Pūrvabhāga) with ‘*Tattvaprakāśikā*’ Sanskrit Commentary edited by Late M. R. Kale, published by Motilal Banarasidass, 4<sup>th</sup> edition, 1968.

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I acknowledge with gratitude the help I received in every part of my life from my mother Mrs. Aruna Boruah and my father Mr. Dinesh Ch. Sarmah; and my grand- mother Mrs. Dhanada Boruah who caressed me throughout. Again, I express my gratitude towards my mother-in-law Mrs. Parul lata Thakuria and my loving father-in-law Mr. Krisna Ram Thakuria who are the incessant courage and strength for me.

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Last but not the least I thank my husband, Mr. Chabin Ch. Thakuria who has supported me to get this project and also vital source of strength for every step of my life. I dedicate this endeavour to him and my loving children Anasuya and Anubhav.

Date:31-03-2014

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# Contents

<b>Chapter 1: INTRODUCTION .....</b>	<b>1</b>
1.1 Sanskrit Kāvya and Its Divisions: .....	1
1.2 Specialties of Gadyakāvya and Divisions of Gadyakāvya: .....	2
1.2.1 Kathā and Ākhyāyikā: .....	3
1.3 Position of Harṣacarita Among the Gadyakāvyas in Sanskrit Literature: .....	5
1.4 Bāṇabhaṭṭa, His time, Date and His Works: .....	6
1.4.1 His Style of Writing: .....	12
1.5 Brief Note on the Harṣacarita: .....	14
1.5.1 Kādambarī - the Other Gadyakāvya of Bāṇabhaṭṭa: .....	16
1.6 On Society, Culture and Socio-Cultural Study: .....	18
1.7 Plan of the Thesis: .....	19
1.7.1 Conventions Used: .....	20
 <b>Chapter 2 : CASTE SYSTEM .....</b>	 <b>21</b>
2.1 Meaning of “Caste” and Its Origin: .....	21
2.2 Caste Hierarchy, Status and Duties: .....	23
2.2.1 Brāhmaṇa: .....	23
2.2.2 Kṣatriya: .....	28
2.2.3 Vaiśya: .....	29
2.2.4 Sūdra: .....	29
2.3 Description of Different Tribes and Sub-castes: .....	30
2.3.1 Caṇḍāla: .....	31
2.3.2 Mleccha: .....	32
2.3.3 Śavara: .....	32
2.3.4 Barbara: .....	34
2.4 Relation Among the Castes: .....	34
2.5 Different Stages of the Life or Āśrama Vyavasthā: .....	36
2.5.1 Brahmacharyāśrama (Student’s Life): .....	37
2.5.2 Gārhasthāśrama (Life of a House-holder): .....	39
2.5.3 Vānaprasthāśrama (Forest Life): .....	40
2.5.4 Sannyāsāśrama (Ascetic Life or Renunciation): .....	42

<b>Chapter 3: EDUCATION SYSTEM - .....</b>	<b>47</b>
3.1 Meaning of Education: .....	47
3.2 Formal Education and Informal Education:.....	48
3.3 Curriculum of Formal Education:.....	53
3.3.1 Veda and Vedāṅgas: .....	54
3.3.2 Śikṣā: .....	55
3.3.3 Kalpa: .....	55
3.3.4 Vyākaraṇa: .....	56
3.3.5 Nirukta: .....	57
3.3.6 Metres or Chandas: .....	57
3.3.7 Astrology:.....	58
3.3.8 Dhanurvedyā: .....	59
3.4. Seats of Learning: .....	60
3.4.1 Teachers' Residence: .....	60
3.4.2 Pariṣad: .....	60
3.4.3 Goṣṭhī: .....	60
3.4.4 Royal Court: .....	61
3.5 Cultivation of Knowledge:.....	62
3.5.1 Aesthetics Sense: .....	62
3.5.2 Saṅgīta-nāṭya-vādyā: .....	63
3.5.3 Āyurveda:.....	64
3.5.4 Purāṇa-Itihāsa:.....	65
3.5.5 Science of Dramaturgy: .....	65
3.5.6 Sāmudrikaśāstra: .....	66
3.5.7 Dharmaśāstra: .....	66
3.5.8 Philosophical Knowledge:.....	67
3.5.9 On Poetics:.....	68
3.5.10 Turagavijñānam and Hastāyurveda:.....	69
3.5.11 Pakṣivijñānam:.....	70
3.5.12 Viśavidyā: .....	71
3.5.13 Pākaśāstra:.....	71
<b>Chapter 4: STATUS OF WOMAN.....</b>	<b>73</b>
4.1 Social Position of Women:.....	74
4.2 Profession of Women:.....	75
4.3 Position of a Daughter and Marriageable Girl:.....	77
4.4 Amity between Husband and Wife:.....	79



4.5 Women Education:.....	81
4.6 Satī system: .....	82
4.7 Purdā System:.....	84
4.8 Polygamy: .....	84
<b>Chapter 5: POLITICAL ASPECTS .....</b>	<b>87</b>
5.1 Form of Government:.....	87
5.2 Kingship and Duties of a King: .....	90
5.2.1 Responsibility towards the Family and the Citizen: .....	93
5.2.2 Relation with Other Kings:.....	94
5.2.3 Relation between the King and the Ministers:.....	96
5.2.4 Relationship with the Sovereign Kings: .....	99
5.3 Other Office Bearers of the Government: .....	99
5.3.1 Mahāsāmanta:.....	100
5.3.2 Kumārāmātya: .....	101
5.3.3 Sandhivigrahika: .....	101
5.3.4 Pratīhāra: .....	102
5.3.5 Bhogapati:.....	103
5.3.6. Cāṭa and Bhaṭa: .....	103
5.3.7 Rājaputra and Kulaputra:.....	104
5.3.8 Dūtaka:.....	105
5.4 Position of Princes and Their Coronation: .....	107
5.5 Royal Titles: .....	109
5.6 Administration:.....	110
5.6.1 Grāma: .....	110
5.6.2 Agrahārika:.....	111
5.6.3 Janapada: .....	112
5.7 Revenue and Taxation:.....	112
5.8 Reward and Punishment:.....	114
5.8.1 Reward:.....	115
5.8.2 Punishment:.....	116
5.9 Arms, Army and Warfare:.....	118
5.9.1 Infantry (padāti):.....	121
5.9.2 Cavalry (aśvārohī): .....	122
5.9.3 Elephantry (gajarathī):.....	123
5.9.4 Weapons of the War: .....	124
5.9.5 Dress and Other Amenities of a Soldier: .....	126

<b>Chapter 6: OTHER SOCIO- CULTURAL ASPECTS.....</b>	<b>129</b>
6.1 Description of City Life: .....	130
6.2 Description of Hermitage Life:.....	132
6.3 Description of Village Life: .....	134
6.4 Economic Condition: .....	135
6.5 Agriculture and Agricultural Products:.....	139
6.5.1 Food and Drinks: .....	141
6.6 Hospitality: .....	145
6.7 Sacraments:.....	146
6.7.1 Nāmakaraṇa Saṁskāra: .....	147
6.7.2 Upanayana and Samāvarttana Saṁskāra:.....	147
6.7.3 Vivāha Saṁskāra:.....	149
6.7.4 Antyeṣṭi Saṁskāra: .....	151
6.8 Religion and Religious Tolerance:.....	152
6.8.1 Jainism: .....	153
6.8.2 Buddhism:.....	153
6.8.3 Brāhmanism:.....	154
6.9 Religious Cults: .....	155
6.9.1 Mother Goddess Cult: .....	156
6.9.2 Śaivate Cult: .....	157
6.9.3 Tāntrika Cult: .....	158
6.9.4 Bhāgavata Cult:.....	159
6.10 Vedic Practices and Sacrifices: .....	159
6.11 Popular Beliefs, Omens and Superstitions: .....	161
6.12 Festivals: .....	165
6.13 Various Types of Profession: .....	165
6.14 Ornaments and Decoration: .....	167
6.14.1 Different Requisites Used for Decoration: .....	167
6.14.2 Ornaments:.....	169
6.15 Costumes:.....	173
6.16 Art and Architecture:.....	178
6.16.1 Drawing and Painting: .....	180
6.17 Music, Dance and Musical Instruments:.....	182
6.18 Description of Machines and Tools:.....	186
6.19 Description of Utensils:.....	187

**Chapter 7 : ENVIRONMENTAL AWARENESS AND HYGIENE CONCIOUSNESS..... 189**

7.1 Meaning of Environment:.....	189
7.2 Impact of Environment on Human Mind and Body:.....	190
7.3 Environmental Awareness:.....	194
7.3.1 Plants and Day to Day Life:.....	195
7.3.2 Flowers and Worship:.....	196
7.3.3 Restriction of Entering into the Forest:.....	197
7.3.4 Herbs Used as Medicine: .....	199
7.4 Health and Hygiene Consciousness:.....	207
7.4.1 Herbs Used in Cosmetics: .....	208
7.4.2 Plants Used as Ornaments:.....	209
7.5 Flora:.....	210
7.5.1 Trees: .....	210
7.5.2 Plants: .....	211
7.5.3 Flowers: .....	211
7.5.4 Grasses:.....	211
7.5.5 Creepers:.....	212
7.5.6 Vegetables: .....	212
7.5.7 Crops:.....	212
7.6 Fauna:.....	212
7.6.1 Birds: .....	213
7.6.2 Insects: .....	214
7.6.3 Reptiles: .....	215

**Chapter 8: COMPARATIVE SOCIETY AS DESCRIBED IN THE KĀDAMBARĪ AND IN THE HARṢACARITA..... 217**

8.1 Similarities Between the two Societies: .....	218
8.1.1 Men and Women:.....	218
8.1.2 Duties of the Kings:.....	220
8.1.3 Education System: .....	221
8.1.4 Caste and Āśrama:.....	222
8.1.5 Economic Condition:.....	226
8.1.6 Religion and Religious Cults:.....	229
8.1.7 Vedic Practices and Sacrifices:.....	231
8.1.8 Art and Architecture: .....	231
8.1.9 Food and Drinks:.....	233
8.1.10 Flora and Fauna: .....	235

8.2 Differences Between the two Societies: .....	236
8.2.1 Life of the People:.....	237
8.2.2 Position of Son and Daughter:.....	239
8.2.3 Customs and Sacraments: .....	240
8.2.4 Festivals: .....	241
<b>Chapter 9: CONCLUSION .....</b>	<b>243</b>
<b>BIBLIOGRAPHY .....</b>	<b>249</b>

## SCHEME OF TRANSLITERATION

अ = a, A

आ = ā, Ā

इ = i, I

ई = ī, Ī

उ = u

ऊ = ū

ऋ = ṛ, Ṛ

ॠ = ṝ, Ṝ

ए = e, E

ऐ = ai, Ai

ओ = o, O

औ = au, Au

क = k, K

ख = kh, Kh

ग = g, G

घ = gh, Gh

ङ = ṅ, Ṇ

च = c, C

छ = ch, Ch

ज = j, J

झ = jh, Jh

ञ = ñ, Ñ

ट = ṭ, Ṭ

ठ = ṭh, Ṭh

ड = ḍ, Ḍ

ढ = ḍh, Ḍh

ण = ṇ, Ṇ

त = t, T

थ = th, Th

द = d, D

ध = dh, Dh

न = n, N

प = p, P

फ = ph, Ph

ब = b, B

भ = bh, Bh

म = m, M

य = y, Y

र = r, R

ल = l, L

व = v, V

श = ś, Ś

ष = ṣ, Ṣ

स = s, S

ह = h, H

क्ष = kṣ, KṢ

anusvara ( ँ ) = ṁ, Ṍ

visarga ( : ) = ḥ, Ḥ

avagraha ( º ) = ' which is indicated by an apostrophe mark at the right top of the immediately preceding vowel.

# *Chapter 1*

## INTRODUCTION

### 1.1 Sanskrit Kāvya and Its Divisions

### 1.2 Specialties of Gadyakāvya and Divisions of Gadyakāvya

#### 1.2.1 Kathā and Ākhyāyikā

### 1.3 Position of Harṣacarita Among the Gadyakāvyas in Sanskrit Literature

### 1.4 Bāṇabhaṭṭa, His time, Date And His Works

#### 1.4.1 His Style of Writing

### 1.5 Brief Note on the Harṣacarita

#### 1.5.1 Kādambarī - the Other Gadyakāvya of Bāṇabhaṭṭa

### 1.6 On Society, Culture and Socio-Cultural Study

### 1.7 Plan of the Thesis

#### 1.7.1 Conventions Used

# Chapter 1

## INTRODUCTION

### 1.1 Sanskrit Kāvya and Its Divisions:

The Sanskrit rhetoricians have given different opinions on *kāvya*. Bharatamuni,<sup>1</sup> the profounder of *rasa* school, says that *rasa* is the most fundamental requisite in a *kāvya*. According to Bhāmaha<sup>2</sup> *kāvya* is a melodious form of word and meaning. Ānandavardhana<sup>3</sup> states that *dhvani* is the soul of *kāvya*. Again, that *rīti* is the soul of poetry as stated by Vāmana.<sup>4</sup> Panditarājajagannātha<sup>5</sup> defines *kāvya* as the word which produces a pleasing meaning. Viśvanātha Kavirāja<sup>6</sup> gives the most authentic definition on *kāvya* that *rasa* or the sentiment is the spirit of poetry. The above definitions surely establish that *kāvya* is an impulsive outflow of human heart.

Viśvanātha Kavirāja<sup>7</sup> gives the modern concept on *kāvya*; he divides *kāvya* into two types viz., *drśya* and *śravya*. The word *śravya*<sup>8</sup> suggests that type of *kāvya* which can only be listened to. It is again divided into two types,<sup>9</sup> viz., *padya* (verse) and the *gadya* (prose). *Padya* is also subdivided into three types viz., *kośa*, *khaṇḍakāvya* and *mahākāvya*. *Gadyakāvya* has also two divisions, *kathā* and *ākhyāyikā*. Apart from these two, there is another form of *kāvya* known as

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<sup>1</sup> na hi rasādṛte kaścīdarthaḥ pravartate,

*Nāṭyaśāstra*, 6

<sup>2</sup> śabdārthau sahitaḥ kāvyam,

*Kāvyaśāstra*, 2.1

<sup>3</sup> kāvyasyātmā dhvanirīti,

*Dhanyāloka*, 1.1

<sup>4</sup> rītirātmā kāvyasya,

*Kāvyaśāstra*, 1.2.6

<sup>5</sup> ramanīyārtha pratipādaḥ śabdaḥ kāvyam,

*Rasagaṅgādhara*, 1.1

<sup>6</sup> vākyam rasātmakam kāvyam,

*Sāhityadarpaṇa*, 1.3

<sup>7</sup> drśyaśravyatvabhedaṇa punaḥ kāvyam dvidhā matam,

*Ibid.*, VI.1

<sup>8</sup> śravyam śrotavyamātram tatpadyagadyamayam dvidhā,

*Ibid.*, VI.313

<sup>9</sup> *Ibid.*

*miśrakāvya* (mixture of verse and prose), which is also of three types viz., *viruda*, *karabhaka* and *campū*.

The word *drśya*, on the other hand, suggests that type of *kāvya* which can be demonstrated or to be seen. It generally implies to *kāvya* presented with audio-visual effects. Through the *drśyakāvya*, human emotions can easily be released. *Drśyakāvya* has two broad divisions- *rūpaka* and *uparūpka*. Here, *rūpaka*<sup>10</sup> has ten and *uparūpka*<sup>11</sup> has eighteen varieties. Viśvanātha,<sup>12</sup> asserts that it is that type of *kāvya* where there is action. There are four types of acting<sup>13</sup> (*abhinaya*) viz. *āṅgika* (physical), *vācika* (verbal), *āhārya* (decorative), and *sāttvika* (emotional).

## 1.2 Specialties of Gadyakāvya and Divisions of Gadyakāvya:

In ancient time, verse (*padya*) was more popular than prose (*gadya*). Prose<sup>14</sup> was accepted as a touchstone by the poets. *Gadyakāvya*<sup>15</sup> (prose) is one of the main divisions of *śravyakāvya*. In Sanskrit literature, prose is found in the brāhmnical legends of the *Yajurveda*, the various brāhmaṇas and the great epic *Mahābhārata* etc. In that time, prose was very simple and conversational. The inscriptions are also accepted as important prose writings from literary point of view. The current of narrative Sanskrit prose is to be found in the fable literature such as the *Pañcatantra*, the *Hitopadeśa* and other Didactic fables and in Sanskrit prose-romances. In Sanskrit literature, four famous prose romances are viz., 1. *Daśakumāracarita* of Daṇḍin, 2. *Vāsavadattā* of Subandhu, 3. *Harṣacarita* of Bāṇabhaṭṭa and 4. *Kādambarī* of Bāṇabhaṭṭa. In these four prominent prose romances, a reader can find the justification of the saying- *ojaḥ samāśabhūyastametad gadasya jīvitam*<sup>16</sup> i.e., vigour of style and long compounds became the sign of prose romance. No other prose

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<sup>10</sup> *Ibid.*, VI.3

<sup>11</sup> *Ibid.*, VI.4-6

<sup>12</sup> *drśyaṁ tatrābhineyaṁ*, *Ibid.*, VI.1

<sup>13</sup> *Ibid.*, VI.2

<sup>14</sup> *gadyaṁ kavīnāṁ nikaṣaṁ vadanti*, *Kāvyaṭīkārasūtrvṛtti*, 1.3.21

<sup>15</sup> *Sāhityadarpaṇa*, VI.313

<sup>16</sup> *Kāvyaadarśa*, 1.80



*kāvya* earlier than Subandhu's *Vāsavadattā* is available now. The highly ornate prose style and highly developed form of prose is found in the works of Subandhu and Bāṇabhaṭṭa. In their prose, figures of speech like puns, similes, poetic fancies, metaphors and other poetical accompaniments are skillfully incorporated.

The specialty of the *gadyakāvya*<sup>17</sup> is that there are no metrical feet anywhere in it. Only prose-compositions are found in it. Therefore, Daṇḍin defines<sup>18</sup> *gadyakāvya* as- *āpadaḥ pādasantāno gadyam*, and suggests<sup>19</sup> that *oja*, a profusion of compounds, is the very essential thing in *gadyakāvya*. The long rolling compounds are accepted as a main feature of prose. Generally, *gadyakāvya*<sup>20</sup> four variants viz., *muktaka* (i.e. there is no compound), *vṛttagandhi* (i.e., there contains the end of the metre in the passage), *utkalikāprāya* (i.e., that type of prose where is found the long compound). This type of prose i.e., *utkalikāprāya* can be seen in the writing of Bāṇabhaṭṭa. Lastly, *cūrṇaka* (i.e., that type of prose where is seen the short compounds). These four types of prose were used by the prose-writers in particular circumstances.

Again, Sanskrit rhetoricians have divided *gadya* into two main division viz., *kathā* and *ākhyāyikā*.

### 1.2.1 Kathā and Ākhyāyikā:

The Sanskrit rhetoricians have given different opinions on *kathā* and *ākhyāyikā*. Kātyāyana<sup>21</sup> was the first author who gave the distinctive definition of *ākhyāyikā*. The *Agnipurāṇa*<sup>22</sup> points out the five divisions of *gadyakāvya* viz., *ākhyāyikā*, *kathā*, *khaṇḍakathā*, *parikathā* and *kathānikā*.

<sup>17</sup> vṛttagandhojjitam gadyam,

*Sāhityadarpaṇa*, VI.330

<sup>18</sup> *Kāvyaadarśa*, 1.23

<sup>19</sup> ojaḥ samāsabhūyastametad gadasya jīvitam,

*Ibid.*, 1.80

<sup>20</sup> *Sāhityadarpaṇa*, VI.330-331

<sup>21</sup> 'lubākhyāyikabhyo bahulam' a vārtika on Pāṇini. IV.3.87

<sup>22</sup> ākhyāyikā kathā khaṇḍakathā parikathā tathā |

kathānikaiti manyante gadyakāvyaṃ ca pañchadhā || *Agnipurāṇa*, 337.12

Bhāmaha<sup>23</sup> defines *kathā* and *ākhyāyikā* more or less similarly. From Bhāmaha's definition it may be assumed that, in *ākhyāyikā* there is a detailed acknowledgment of the poet's family in prose, while a *kathā* praises family background in verse. The story of a *ākhyāyikā* is told by a hero who relates his own deeds, but in *kathā*, the story is told by others, not by the hero himself. The chapters of the *ākhyāyikā* are called *ucchvāsas* and contain stanzas in the *vaktra* and *aparavaktra* metres, which also suggest future events. But *kathā* is not divided into sections.

Famous rhetorician Daṇḍin<sup>24</sup> comments that *kathā* and *ākhyāyikā* are the two names of the same group of prose-composition. Viśvanātha Kavirāja also gives the famous modern conception on *kathā* and *ākhyāyikā*; that, *kathā*<sup>25</sup> contains a fine plot in prose with a verse in *ārya*, *vaktra* and *aparavaktra* metres here and there, and in the beginning there is a tribute in verse and a mention is made of the conduct of the wicked. An *ākhyāyikā*,<sup>26</sup> on the other hand, is comparable to a *kathā*, but, it has in

<sup>23</sup> prakṛtānākulaśrāvyam śabdārthapadavṛttinā |  
gadyena yuktodattārthā socchvāsā'ākhyāyikā matā ||  
vṛttamākhyāyate tasyām nāyakena svaceṣṭitam |  
vaktram cāparavaktram ca kāle bhāvyārthaśamsi ca ||  
kaverabhiprāyakṛtairāṅkanaiḥ kaiścidaṅkitā |  
kanyāharaṇasaṁgrāmaṁvipralambhodayānvitā ||  
na vaktrāparavaktrābhyām yuktā nocchvāsavatyapi |  
saṁsakṛtaṁ saṁsakṛtā ceṣṭā kathā'pabhraṁśabhāk tathā ||  
anyaiḥ svacaritaṁ tasyām nāyakena tu nocyate |  
svaguṇāviskṛtiṁ kuryādabhijātaḥ katham janah ||

*Kāvyālaṅkāra*, I.25-29

<sup>24</sup> gadyamākhyāyikā kathā | iti tasya prabheda dvau tayorākhyāyikā kila || *Kāvyādarśa*, I.23

<sup>25</sup> kathāyām sarasam vastu gadyaireva vinirmitam |

kvacidatra bhavēryā kvacidvaktāpavaktrake ||  
ādaupadairnamaskāraḥ khalāderavṛttakīrtanam ||

*Sāhityadarpaṇa*, VI.332-333

<sup>26</sup> ākhyāyikā kathāvatsātkavervamśānukīrtanam |

asyāmanyakavīnām ca vṛttam padyaṁ kvacitkvacit ||  
kathāśānām vyavaccheda āśvāsa iti badhyte |  
āryavaktrāparavaktrāṇām chandasā yena kenacit |  
anyāpadeśenāśvāsamukhe bhāvyathasūcanam ||

*Ibid.*, VI.334-335

addition an account of the poet's family and sometimes of the other poets as well. The chapter of a *ākhyāyikā* is known as *ācchvāsa*, in which the beginning stanzas are composed in *ārya*, *vaktra* and *aparavaktra* metres, which suggest future events also. Again, it is stated by the Amarasiṃha that *kathā*<sup>27</sup> is imaginary and has very little historical value, while *ākhyāyikā*<sup>28</sup> deals with matters of history.

To follow the various definitions of the scholars, characteristics of a *kathā* are abundantly found in Bāṇabhaṭṭa's *Kādambarī*, while those of *ākhyāyikā* dominant in the *Harṣacarita*.

### 1.3 Position of Harṣacarita Among the Gadyakāvya in Sanskrit

#### Literature:

The *Harṣacarita* is written by famous prose-writer Bāṇa. It is accepted as an *ākhyāyikā*. The theme of this *gadyakāvya* is based on the life of famous Gupta emperor Harṣavardhana, and has eight ucchvāsas. The author deals in the story of the *Harṣacarita* with the life of famous king Harṣavardhana of Northern India. In this *kāvya* the author not only delineates the life of the king, royal palace etc., but describes the social, political, cultural society of 7<sup>th</sup> century A. D. While comparing the *Harṣacarita* with the *Kādambarī*, P. V. Kane<sup>29</sup> comments- "...the Harshacharita enjoys certain advantages over the Kādambarī. The Harshacharita is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices, on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries." Bhāmaha comments on subject matter of an *ākhyāyikā* that the story here is based on the facts, but the poet is free to put a few narrations from his own imagination.<sup>30</sup> But, this *gadyakāvya* has a great importance as a historical document.

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<sup>27</sup> pravandhakalpanā kathā,

*Amarakoṣa*, I.6.6

<sup>28</sup> ākhyāyikopalabdharthā,

*Ibid.*, I.6.5

<sup>29</sup> Intro. of *Harṣacarita*, p.XXXV.

<sup>30</sup> kaverabhiprāyākṛtaiḥ kathanaiḥ kaiścidāṅkitā,

*Kāvyaṭīkā*, I.2

#### 1.4 Bāṇabhaṭṭa, His time, Date and His Works:

Bāṇabhaṭṭa acquires the topmost position among all the prose-writers in Sanskrit literature due to his excellent poetic merits. Although, Subandhu was predecessor of Bāṇa, the latter got a higher position than him for careful avoidance of all the faults of the former. But Bāṇa was greatly influenced by Subandhu, and therefore, he praises him in his *Harṣacarita*.<sup>31</sup> Daṇḍin, however, had shown new style in the prose-*kāvya* by using simple elocution in his *Daśakumāracarita*. But, he (Daṇḍin) too even couldn't acquire Bāṇa's standard, although he<sup>32</sup> had flourished later than Bāṇa.

The date of Bāṇabhaṭṭa is very important for the chronology of Sanskrit writers. His date can easily be fixed from the autobiographical accounts given by himself in his famous *kāvya* in *Harṣacarita*. In this *ākhyāyikā*, it is mentioned<sup>33</sup> that he had been patronized by the emperor Harṣavardhana, and, he based his *Harṣacarita* on the life and reign of king Harṣavardhana of Northern India. The life-events of Harṣavardhana and his reign are found in various reliable sources such as the writing of Chinese traveler Hiouen Thsang<sup>34</sup> who wrote in detail about the king Śīlāditya of Kanauja, the emperor of Northern India. A comparative study of both Bāṇa and Hiouen Thsang proves that the description of Śīlāditya by Hiouen Thsang is identical to king Harṣa, the great patron of Bāṇa. Hiouen Thsang visited India during 629-645 A.D., and on the basis of his writing the historian<sup>35</sup> has concluded

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<sup>31</sup> kavīnāmagaladdarpo nūnam vāsavadattayā |

śaktyeva pāṇḍuputrāṇām gatayā kaṇagocaram || *Harṣacarita*, I. intro.v.11

<sup>32</sup> bhinnastīkṣṇamukhenāpi citraṁ bānena nirvyrthaḥ, *Avantīsundarīkathā*, v.19

<sup>33</sup> [a] atidakṣiṇaḥ khalu devo harṣo yadevam....manasā srihyatyeva mayi,

*Harṣacarita*, II.p.37

[b] svalpaireva cāhobhiḥ paramaprītena prasādanmano mānasya premṇo  
vibhrambhasya draviṇasya narmaṇaḥ prabhāvasya ca parām kotimānīyat  
narendreṇeti, *Ibid.*

<sup>34</sup> [a] *Buddhist Record of Western World*, vol. I.p.209

[b] *On Yuan Chwang's Travels In India*, p.343-345

<sup>35</sup> *Early History of India*, p.348

that Harṣa reigned from 606 A.D. to 647 A.D. Again, the Madhuban<sup>36</sup> copper plate and Banskhera<sup>37</sup> copper plate inscriptions of king Harṣa are also reliable sources of the time of king Harṣa.

Other various external evidences are also thrown light on Bāṇa. Vāmana, who flourished in 750-800 A.D. refers to some words from *Kādambarī* in his *Kāvyālankārasūtravṛtti*.<sup>38</sup> *Kādambarī* and *Harṣacarita* are mentioned as specimens of the two types of prose composition by Namisādhū, the commentator of Rudraṭa's *Kāvyālankāra*,<sup>39</sup> who appeared in 1069 A.D. Again, Dhanañjaya who flourished in 1000 A.D. and was patronized by king Muñja, mentions Bāṇa's name in his *Daśarūpa*.<sup>40</sup> In *Sarasvatīkaṇṭhābharaṇa*<sup>41</sup> of Bhoja (1025 A.D.), it is found that Bāṇa was not an expert in poetry as he was in prose compositions. The names *Harṣacarita* and *Kādambarī* are mentioned many a times by Anandavardhana in his *Dhanyāloka*<sup>42</sup> (850 A. D.).

Again, in the beginning of his *Harṣacarita*, Bāṇa mentions a number of Sanskrit authors and Sanskrit works viz., Vyāsa,<sup>43</sup> *Vāsavadattā*,<sup>44</sup> Bhattārahricandra,<sup>45</sup> Sātavāhana,<sup>46</sup> Pavarasena,<sup>47</sup> Bhāsa,<sup>48</sup> Kālidāsa,<sup>49</sup> *Brhatakathā*<sup>50</sup>

<sup>36</sup> *Epigraphica Indica*, Vol. I, p.208

<sup>37</sup> *Ibid.*, Vol. IV, p.67

<sup>38</sup> anukarotibhagavato nārāyaṇasya...

*Kāvyālankārasūtravṛtti*, v.2.44

<sup>39</sup> *Kāvyālankāra* of Rudraṭa, XVI. 22,26

<sup>40</sup> yathā hi mahāśvetāvarṇanāvasare bhaṭṭabāṇasya,

*Daśarūpa*, II.35

<sup>41</sup> yādrggadyavidhau bāṇaḥ padyavandhe na tādrśaḥ,

*Sarasvatīkaṇṭhābharaṇa*, p.52

<sup>42</sup> [a] yathā harṣacarite samavāya iva ...,

*Dhanyāloka*, p.101

[b] yathā kādambarīyām kādambarīdarśanāvasare,

*Ibid.*, p.87

<sup>43</sup> *Harṣacarita*, I.v.3

<sup>44</sup> *Ibid.*, I.v.11

<sup>45</sup> *Ibid.*, I.v.12

<sup>46</sup> *Ibid.*, I.v.13

<sup>47</sup> *Ibid.*, I.v.14

<sup>48</sup> *Ibid.*, I.v.15

<sup>49</sup> *Ibid.*, I.v.16

<sup>50</sup> *Ibid.*, I.v.17

and Ādhyarāja.<sup>51</sup> These references prove that Bāṇabhaṭṭa flourished in the first half of the 7<sup>th</sup> century A. D.

Although, it is very rare to find out personal history of Sanskrit poets, Bāṇabhaṭṭa reveals his personal life in both his gadyakāvyas. He reveals that he was born in a highly learned *brāhmaṇa* family of the Vātsāyana<sup>52</sup> race. A detailed description of his family back-ground has been given in the first three chapters of the *Harṣacarita*. His forefather lived in Prītikūṭa,<sup>53</sup> on the western bank of the river Hiranyabāhu,<sup>54</sup> in the Kānyakubja region known also as Śoṇa. The village Prītikūṭa was the resort of the learned brāhmaṇas, which is mentioned by Bāṇa as *brāhmaṇādhivāsa*.<sup>55</sup> In the *Harṣacarita* details of his family starts with the description of Vatsa,<sup>56</sup> and that after many years Kubera<sup>57</sup> was born in that family. In the *Kādambarī* mention of Kubera<sup>58</sup> starts with the information that he was experienced in Vedic rituals and pleased many Gupta kings. Pāśupata<sup>59</sup> was one of the four sons of Kubera. Pāśupata's son was Arthapati, who has been mentioned in the *Kādambarī*.<sup>60</sup>

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<sup>51</sup> *Ibid.*, I.v.18

<sup>52</sup> [a] brahmaṇo'smi jātaḥ somapāyinām vaṁśe vātsāyanānām, *Harṣacarita*, II.p.36

[b] babhūva vātsāyanavaṁśasambhavo dvijo jagadgītaguṇo'graṇīḥ satām |  
anekaguptārcitapādapaṅkajaḥ kuberanāmāṁśa iva svayambhuvah ||

*Kādambarī*, v.10

<sup>53</sup> ..tasmineva pradeśe prītikūṭanāmānām nivāsam,

*Harṣacarita*, I.p.19

<sup>54</sup> ...pitāmahasyāpatyām hiranyabāhunāmānām mahānadam, yaṁ janāḥ śoṇa iti

kathayanti,

*Ibid.*, I.p.8

<sup>55</sup> vātsāyanavaṁśāśrayāmātmano janmabhuvam brāhmaṇādhivāsamagamat,

*Ibid.*, p.20

<sup>56</sup> ..vatse vāṇmayam samastameva sañcārayāmāsa,

*Ibid.*, I.p.18

<sup>57</sup> ...vahatsu vatsareṣu, ....atikrāmati ca kāle, .....bātsāyanakule, krameṇa kuberanāmā .....dvijo

janma lebhe,

*Ibid.*

<sup>58</sup> anekaguptārcitapādapaṅkajaḥ kuberanāmāṁśa iva svayambhuvah, *Kādambarī*, 10

<sup>59</sup> tasmābhavannacchut isāno haraḥ pāśupataśceti catvāro yugārambhā iva tanayāḥ,

*Harṣacarita*, I.p.18

<sup>60</sup> dvijajanmanārthapatiḥ patistataḥ,

*Kādambarī*, v.13

But the *Harṣacarita*<sup>61</sup> mentions that Arthapati was the only son of Pāśupata. Arthapati had many sons, and Citrabhānu<sup>62</sup> was one of them. Citrabhānu and Rājadevī's son was Bāṇa.<sup>63</sup> Bāṇa lost his mother in his childhood,<sup>64</sup> and after that his father brought him up.<sup>65</sup> But when Bāṇa was only 14 years old, his father too, died<sup>66</sup> after performing his religious ceremonies (i.e., *upanayana* etc.). After he lost his father,<sup>67</sup> Bāṇa lived an unsteady life for sometimes due to his boyish curiosity. Then, he set out from his home<sup>68</sup> with curiosity to see various lands, and to earn wealth and knowledge. A large group of friends accompanied him,<sup>69</sup> who were engaged in various professions such as- *bhāṣākavi*, *varṇakabi*, barks, snake doctor, goldsmith, painter, singer, gambler, dancing girl etc. After he had visited many royal courts and several universities, participated in debates with learned men, he again returned<sup>70</sup> to

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<sup>61</sup> tatra pāśupatasyaika evābhavadbhūbhāra iva... arthapatiriti nāmnā...sūnuḥ,

*Harṣacarita*, I.p.18

<sup>62</sup> so'janayadbhṛguṃ haṃsaṃ śuciṃ...citrabhānuṃ.....pavitrānputrān,

*Ibid.*, I.p.18-19

<sup>63</sup> alabhat ca citrabhānusteṣāṃ madhye rājadevyābhīdhānāyāṃ brāhmaṇyāṃ  
bāṇamātmajam,

*Ibid.*

<sup>64</sup> ca bāla eva vidherbalavato vaśādupasampannayā vyayujyat jananyā,

*Ibid.*

<sup>65</sup> ....pitaivācya mātṛtāmakarot,

*Ibid.*, I.p.19

<sup>66</sup> kṛtopanayanādikriyākālāpasya.....caturdaśavarṣadeśīyasya...pitāpi...  
kālenādaśamīstha evāstamagāt,

*Ibid.*

<sup>67</sup> gate ca viralatām śoke śanaiḥ śanairavinayanidānatayā svātantryasya,  
kutūhalabahalatayā ca bālabhāvasya, ....śaiśavocitānyanekāni  
cāpalānyācarannitvaro babhūva,

*Ibid.*

<sup>68</sup> sa .....bālatayā nighnatāmupagato deśāntarālokanakautukākṣiptahṛdayaḥ  
.....brāhmaṇajanociteṣu vibhaveṣu sati cāvacchinne vidyāprasaṅge gṛhānniragāt,

*Ibid.*

<sup>69</sup> abhavaṃścāsyā vayasā samānāḥ..... bhāṣākavirīśānaḥ... varṇakabirveṇībhārataḥ...  
bandinā...jāṅguliko...bhiṣakaputro...citrakṛda...lāsakayuvā..dhātuvāda..dārduriko..  
tāmracūḍaḥ,

*Ibid.*

<sup>70</sup> . ...rājakulāni vīkṣamāṇaḥ, niravadyavidyāvidyotitāni ca gurukulāni sevamānaḥ,  
mahārṇāpagaṃbhāraguṇavadgoṣṭhiścopatiṣṭhamānaḥ,.....punarapi...  
janmabhūvaṃ brāhmaṇādhivāsamagamat,

*Ibid.*, I.p.19-20

his native place Prītikūṭa. There, he received a message from Kṛṣṇa<sup>71</sup> a cousin of king Harṣa, that on the basis of some wicked person's information,<sup>72</sup> the king had formed a wrong impression about him. So, Kṛṣṇa summoned<sup>73</sup> him to the court as early as possible. At that moment, he had felt hesitation because; neither he nor his family had ever been to the royal court.<sup>74</sup> But at last, he decided to go.<sup>75</sup> Next day, after performing some auspicious rites which were followed by an orthodox *brāhmaṇa*, Bāṇa went out for the journey.<sup>76</sup> On the third day, he reached the camp of king Harṣavardhana,<sup>77</sup> near the town of Maṇitārā, on the bank of Ajiravatī. When Bāṇa had reached the court, at first, king Harṣa treated him with negligence and called him a wanton.<sup>78</sup> Bāṇa replied<sup>79</sup> him with a wounded pride and calm dignity. Then, king Harṣa was impressed with him and later, he became a great favourite to king and got the royal favour.<sup>80</sup> After receiving the highest regard from king Harṣa,<sup>81</sup>

<sup>71</sup> ...śrīharṣadevasya bhrātrā kṛṣṇanāmnā bhavatāmantikam....prahito., *Ibid.*, I.p.23

<sup>72</sup> śisucāpalaparācīnacetovṛttitayā ca bhavataḥ kenacidasahiṣṇunā yatkiñcidasadrśamudīritamitaro lokastathaiva tadgrhnāti vakti ca, *Ibid.*, I.p.24

<sup>73</sup> ato bhavatā rājakulamakṛtakālakṣepamāgantavyam, *Ibid.*

<sup>74</sup> atigambhīraṁ mahadrājakulam. na ca tatra me purvajapratitā prītiḥ, na kulakramāgatā gatiḥ... , *Ibid.*, II.p.25

<sup>75</sup> sarvathā bhagavāna.....sarvaṁ sāmpratamācarisyati, ityavadhārya gamanāya matimakarot, *Ibid.*

<sup>76</sup> athānyasminnahanyutthāya, prātareva snātvā,.....prathamacalitadakṣiṇacaranāḥ, prītikūṭānniragāt, *Ibid.*, p.25-26

<sup>77</sup> anyasmindivase skandhāvāramupamaṇitāramanvajiravati.....atiṣṭhacca nātidūre rājabhavanasya, *Ibid.*, p.26

<sup>78</sup> rājā tu tacchrutvā dṛṣṭvā ca tam.....apṛcchat- 'eṣa sa bāṇaḥ' iti. ....tiryāṇanūladhavalāṁśukaśārām tiraskariṇūmiva....kathayat- 'mahānayaṁ bhujaṅgaḥ' iti, *Ibid.*, II.p.36

<sup>79</sup> *Ibid.*

<sup>80</sup> bhūpatirapi 'evamasmābhiḥ śrutam'.....snehagarbheṇa dṛṣṭipātamātrenāntargatām prītimakathayat, *Ibid.*

<sup>81</sup> [a] atidakṣiṇaḥ khalu devo harṣo yadevam.....manasā srihyatyeva mayi, *Ibid.*, II.p.37

[b] svalpaireva cāhobhiḥ paramaprītena prasādajanmano mānasya premṇo



Bāṇa returned home,<sup>82</sup> and his friends and family warmly welcome him at home. To welcome him, his friends recited<sup>83</sup> various verses from different books. One of them, the bard Sūcibāṇa recited two verses in *āryā* metre<sup>84</sup> on the life of king Harṣa. Hearing his verses, Śyāmala, Bāṇa's cousin, requested<sup>85</sup> him to narrate the life story of Harṣa's life from the beginning. Then Bāṇa promised<sup>86</sup> to narrate a part of it, which related the *Harṣacarita*.<sup>87</sup> With this description, Bāṇa's autobiography is closed here. His life history is not found elsewhere in Sanskrit literature.

The *Harṣacarita* and *Kādambarī* are two gadyakāvya, for which Bāṇa is able to get the position of the master of Sanskrit prose-romance. He has clearly mentioned that these two kāvyas<sup>88</sup> are the *ākhyāyikā* and *kathā* respectively.

Besides these two gadyakāvya, he composed the [a] the *Caṇḍīśataka*, a work containing a hundred verses, concerning goddess Caṇḍī, a form of Dūrgā, [b] the *Śivaśataka*, containing a hundred verses to praise lord Śiva, [c] the

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vistrambhasya draviṇasya narmaṇaḥ prabhāvasya ca parāṁ kotimānīyat  
narendreṇeti, *Ibid.*

<sup>82</sup> ...rājño samīpādbāṇo bandhūndraṣṭum punarapi taṁ brāhmaṇādhivāsamagāt,

*Ibid.*, III.p.38

<sup>83</sup> atrāntare...pustakavācakaḥ sudṛṣṭirājagām. ....pavamānaproktam purāṇam papāṭha,

*Ibid.*, III.p.39

<sup>84</sup> ...bandī sūcībāṇa...āryāyugalamapaṭhat-...śrīkaṇṭhaviniryātaṁ gītamidam

harṣarājyamiva,

*Ibid.*

<sup>85</sup> tacchrutvā... śyāmalo nāma bāṇasya preyānpṛāṇānāmapi ....babhāṣe- 'tāta bāṇa, ...ato'sya  
sugr̥hītanāmaṇaḥ puṇyarāśeḥ pūrvapurūṣavaṁśānukramenāditaḥ prabhṛti caritamicchāmaḥ  
śrotum.....bhavedasya carite kutūhalaṁ. ...bhavatu...rājarsīcaritaśravaṇena sutarāṁ sucitaraḥ,

*Ibid.*, III.p.41

<sup>86</sup> kaḥ khalu puruṣāyūṣaṣatenāpi saknuyādavikalamasya caritam varṇayitum. ekadeśe tu yadi  
kutūhalaṁ vaḥ, sajjā vayam,

*Ibid.*

<sup>87</sup> ...viditābhiprāyasteṣāṁ puro harṣacaritam kathayitumārebhe...., *Ibid.*, III.p.42

<sup>88</sup> [a] tathāpi nṛpaterbhaktyābhūto nirvahaṇākulaḥ |

karomyākhyāyikāmbhodhau jihvāplavanacāpalam ||

*Ibid.*, I.intro.v.19

[b] dvijena tenākṣatakaṇṭhakaṇṭhyayā mahāmanomohamalīmasāndhayā |

alabdhavaidagdhyavilāsamugdhayā dhiyā nibandheyamatidvayī kathā ||

*Kādambarī*, intro.v.20

*Pārvatīpariṇaya*, a drama ascribed to Bāṇa. (But, some scholars do not accept that it is Bāṇa's work), [d] the *Mukūṭatāḍitaka*, a drama written by Bāṇa, from which Trivikramabhaṭṭa<sup>89</sup> quoted a verse in his *Nalacampu*, and [e] the *Śāradacandrikā* is a play, the plot related to Candrāpīḍa.<sup>90</sup>

There are other various kāvyas such as *Daśarūpaka*, *Padyakādambarī*, *Sarvacaritanāṭaka* attributed to Bāṇabhaṭṭa, but nothing is known about the reliable sources of it, which can be proved. About his works, Prof. S. V. Dixit<sup>91</sup> details that Bāṇa had written 9 books viz., *Harṣacarita*, *Kādambarī*, *Caṇḍīśataka*, *Śivaśataka*, *Mukūṭatāḍitaka*, *Sarvacaritanāṭaka*, *Śāradacandrikā*, *Padyakādambarī* and *Pārvatīpariṇaya*.

#### 1.4.1 His Style of Writing:

Among all the Sanskrit prose writers, only Bāṇa's works present all the four types of prose, viz., *muktaka*,<sup>92</sup> *vṛttagandhi*, *utkalikāprāya*<sup>93</sup> and *cūrṇaka*.<sup>94</sup> In his prose, even in one long sentence, we find long and short compounds side by side, giving a full graphic sketch. For example, when he gives the description of elephant Darpaśāta<sup>95</sup> in *Harṣacarita* and horse Indrāyudha<sup>96</sup> in *Kādambarī*, it can be felt as if

<sup>89</sup> yadāha mukūṭatāḍitakanāṭake bāṇaḥ-‘āśāḥ proṣitadiggajā iva....|

kurupaterdevasya śūṇyāḥ sabhāḥ ||

as quoted by P. V. Kane, *Harṣacarita*, Intro. p.xxvi

<sup>90</sup> candrāpīḍasya maraṇam pratuḥjīvananvitam |

kalpitam bhaṭṭabāṇena yathā śāradacandrikā ||

*History of Classical Sanskrit Literature*, M.Krishnamachariar, p.451-52

<sup>91</sup> *Bāṇabhaṭṭa: his life and literature*, p.36-38

<sup>92</sup> ādyaṁ samāsarāhitam,

*Sāhityadarpaṇa*, VI.331

<sup>93</sup> anyaddūrghasamāsādyam,

*Ibid.*

<sup>94</sup> turyaṁ cālpasamāsakam,

*Ibid.*

<sup>95</sup> .....mithyājaladharaṁ garjitāḍambarāṇām, darpaśātamapaśyat,

*Harṣacarita*, II.p.31

<sup>96</sup> ....atipramāṇam, urdhakarapurusaḥprāpyaprṣṭhabhāgam,...

pratikṣaṇamtidūramunnamatā..... śīrobhāgena..asitapīṭaharitaḥpāṭalābhiraḥkhaṇḍala

-cāpānukārīṇībhiraḥkhaṇḍabhiḥ kalmāṣitaśarīram, ...bhujaṅgamiva

he observes the animals with his own eyes. He has great knowledge on the ideal merits of *kāvya*,<sup>97</sup> which are expressed by him and very important for poets to succeed in his attempts. He shows his excellence in *vakrokti* with the help of various figures of speech,<sup>98</sup> which Bhāmaha<sup>99</sup> accepts as a very important feature of a *kāvya*. The *pāñcālī* style (i.e., compounds of five or six words) is prominently present in Bāṇa's works. Sweetness (*mādhurya*) and tenderness (*saukumārya*) are the main features<sup>100</sup> of this style. The sound and sense are used with equal balance and perfect harmony in *pāñcālī* style. It was only practiced in the writings of Śīlāditya and Bāṇa.<sup>101</sup> Bāṇa uses this style many a times such as on going to describe *rājadvāra*,<sup>102</sup> and describe Princess Kādambarī<sup>103</sup> etc.

Although he was a prose writer, his excellencies in poetry are also seen in the introductory verses of the *Kādambarī* and in the initial verses of all the ucchvāsas of the *Harṣacarita*. These show that he was as good at verse as in prose. The various views on Bāṇa's prose-writing<sup>104</sup> show that he had great skill on arrangement of syllables.

His *Kādambarī* and the *Harṣacarita*, occupy the uppermost position among all the gadyakāvyas. His writings show that he was a great lover of nature. It is remarkable that he mentions the flora and fauna in poetic purposes which, also,

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sadāgatyaabhimukham,... aścātiśayāmindrāyudhamadrākṣīt, *Kādambarī*,p.129-131

<sup>97</sup> nabo'rtho jātiragrāmyā śleṣo'kliṣṭaḥ sphuṭo rasaḥ |

vikaṭākṣarabandhaśca kṛtsramekatra duṣkaram ||

*Harṣacarita*,I.intro.v.8

<sup>98</sup> vakroktinipuṇena.....bilāsijanenādhiṣṭhitā

*Kādambarī*,p.87-88

<sup>99</sup> na nitāntādimātreṇa jāyate cāruta girām |

vakrā'bhidheyaśabdoktiriṣṭā vācāmalaṅkṛtiḥ ||

*Kāvyaḷaṅkāra*,I.36

<sup>100</sup> mādhuryasaukumāryopapannā pāñcālī,

*Kāvyaḷaṅkārasūtravṛtti*,1,2,13

<sup>101</sup> śabdārthayoḥ samo gumphaḥ pāñcālī rītiṣyate |

śīlābhaṭṭārikāvāci bāṇoktiṣu ca sā yadi ||

Quoted from P. V. Kane's intro. of *Harṣacarita*, p.xxx

<sup>102</sup> *Harṣacarita*,VII,p.110-111

<sup>103</sup> *Kādambarī*, p.310

<sup>104</sup> utkṛṣṭakavigadyamiva vividhavarṇaśreṇipratipādyamānābhinavārthasaṁcayam,

*Ibid.*,p.197

inform us about flora and fauna of India in 7<sup>th</sup> century A.D. For example, in the *Harṣacarita*, when he goes to describe the hunting of prince Harṣa in the foot of mountain Himālaya,<sup>105</sup> he mentions various animals such as- *kesarī*, *śarabha*, *śārdūla*, *varāha* etc.

Bāṇa was a very learned person. He had deep knowledge about *Veda*, *Vedāṅgas*, *Śruti*,<sup>106</sup> *Smṛti*,<sup>107</sup> on various systems of philosophies,<sup>108</sup> on grammar, music,<sup>109</sup> and paintings<sup>110</sup> etc. - the description of which are found in his writings.

### 1.5 Brief Note on the Harṣacarita:

The *Harṣacarita* is an *ākhyāyikā*, not a pure history. But it holds the position of one of the few valuable historical kāvyas in Sanskrit literature. It deals with the deeds of king Harṣavadhana of Sthāṇvīśvara, who ruled the whole Northern India in the 7<sup>th</sup> century A.D. This prose-kāvya is composed by the famous prose-writer Bāṇabhaṭṭa, who flourished in the court of king Harṣa and who supplies the abundant material with a true picture of his contemporary society.

This *ākhyāyikā* has eight chapters. The first *ucchvāsa* is known as *vātsāyanavaṃśavarṇanā*, where, the author gives his autobiographical account and chronology of his family along with his own birth and his childhood. The 2<sup>nd</sup> *ucchvāsa* is named as *rājadarśanam*, which describes how Bāṇa went to the camp of

<sup>105</sup> praviṣṭe ca kailāśaprabhābhāsinūn kakubhaṃ ..... kesarīśarabhaśārdūlavarāhabahuleṣu  
tuṣāraśailopakāṇṭheṣu...krīḍanmṛgayām ....divasairniḥśvāpadānyaranyāni, *Harṣacarita*, V.p.74

<sup>106</sup> *Ibid.*, I.p.3

<sup>107</sup> samyakapaṭhitaḥ sāṅgo vedaḥ śrūtāni yathāśakti śāstrāṇi,

*Ibid.*, II.p.36

<sup>108</sup> [a] jinadharmeṇeva jībānukampitā....,

*Kādambarī*, p.88

[b] na jinasyevārthavādaśūnyāni darśanāni....,

*Harṣacarita*, II.p.35

[c] bhagavana bhaktajane sañcarīṇi sugata supto'si,

*Ibid.*, VIII.p.134

[d] sāmkyāgameneva pradhānapuruṣopetena..,

*Kādambarī*, p.88

<sup>109</sup> gītakalāvinyāsamiva niṣādānugatam,

*Ibid.*

<sup>110</sup> [a] citrakarmesu varṇasaṅkarāḥ,

*Ibid.*, p.12

[b] avalambamānatūlikālābukāmśca ...likhitānālekhyaphalakasamputān...

*Harṣacarita*, VII.p.117

king Harṣavardhana and won his favour. In the 3<sup>rd</sup> *ucchvāsa- rājavamśavarṇanam*, Bāṇa narrates a part of the life of king Harṣa starting from the four immediate ancestors of him to the description of their country Śrīkaṇṭha. The 4<sup>th</sup> *ucchvāsa*, named *cakravartījanmavarṇanam*, deals with the birth of princes Harṣa and Rājyavardhana and princess Rājyaśrī, the children of king Prabhākaravardhana and queen Yaśomatī. Again, the full-fledged description of marriage ceremony of princess Rājyaśrī with all the customs and rituals are found. Therefore, this *ucchvāsa* is the most valuable and the most important for the socio-cultural study, because, the clear description of all customs and rituals, culture are available here of the then society. The 5<sup>th</sup> *ucchvāsa* finds the description of *skandhāvāra*, *rājakula*, *rājabhavana*, *dhavalagrha* etc., and, at last, the death of king Prabhākaravardhana and his funeral pyre. Therefore, this *ucchvāsa* is named as *mahārājamaraṇavarṇanam*. The 6<sup>th</sup> *ucchvāsa*, known as *rājapratijñāvarṇanam*, describes how Mālava king killed Grahavarman, the brother-in-law of Rājyavardhana, and thereof Rājyavardhana's determination to kill Mālava, but unfortunate and treacherous murder of him by the enemy king of Gauḍa. The 7<sup>th</sup> *ucchvāsa* starts with preparation of emperor Harṣa's world conquest (*digvijaya*) mission from royal mansion along with his vast army. In that time, Hamsavega, the messenger of Kumāra Bhāskaravarman, the king of Prāgiyotiṣa, came to Harṣa with many gifts as tokens of friendship. Again, when Harṣa preceded his journey, he got the news that Rājyaśrī was seized by the Gauḍa and she escaped in to the Vindhya forest with her attendants. Hearing the news, Harṣa went in to the Vindhya in search of his sister. This chapter is named as *chatralabdhi*, for it describes Harṣa's coronation. The 8<sup>th</sup> *ucchvāsa* deals with Harṣa's wandering in the Vindhya forest; at last his meeting with his sister and his bringing her into the hermitage of sage Divākaramitra who got converted from Brahmanism to Buddhism. Then Rājyaśrī was motivated by the Buddhists and at last she expressed her desire to put on the red garments. Hearing the sister's vow, he (Harṣa) confirmed that after completing his vow, he and his sister would take up the red robes. Divākaramitra readily agreed and

Harṣa returned with the sage to his army which encamped on the bank of the Gaṅgā. Here ends the last chapter.

This *gadyakāvya* finishes in a climax. It is clear that the book *Harṣacarita* is completed in these eight chapters, the biography of king Harṣavardhana and the autobiography of the author remain unfinished. The remarkable point, in this connection, is Bāṇa's statement<sup>111</sup> that before he would start the description of Harṣa's deeds he was ready to give only a partial account of Harṣa's life.

### 1.5.1 Kādambarī - the Other Gadyakāvya of Bāṇabhaṭṭa:

Bāṇa's *Kādambarī* is a *kathā*. The writer himself has stated in the last introductory verse of the *Kādambarī*<sup>112</sup> that this book is to be accepted as *kathā*. The subject matter is not based upon historical facts, but seems to be an invention. Love is the pre-dominant sentiment and the narrative ends in the winning of a girl. The definition of *kathā* given by Bhāmaha is followed in the *Kādambarī*, which shows that it neither contains verses in *vaktra* and *aparavaktra* metres, nor a division into *ucchvāsas*.

The story is divided into two halves *pūrvārdha* and *uttarārdha*. In *pūrvārdha*, the story of the *Kādambarī* is narrated by a parrot, Vaiśampāyana, to king Śūdraka, who was the king of the capital Vidiśā.<sup>113</sup> The parrot is presented to king Śūdraka by a *caṇḍālakanyā*,<sup>114</sup> that parrot had great power of speech and he praised<sup>115</sup> the king. Therefore, king requested Vaiśampāyana with curiosity to tell where he was born; who were his parents, from where he had come, how he had become a parrot and had fallen in the hands of caṇḍālas etc. Then, Vaiśampāyana

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<sup>111</sup> kaḥ khalu puruṣāyuṣaśatenāpi saknuyādavikalāmasya caritaṁ varṇayitum. ekadeśe tu yadi  
kutūhalaṁ vaḥ, sajjā vayam, *Harṣacarita*, III, p.41

<sup>112</sup> .....nibaddheyamatidvayī kathā, *Kādambarī*, v.20

<sup>113</sup> āsīda....rājā śūdrako nāma. ....tasya ca rājñah .....vidiśābhidhānā nagarī  
rājadhānyāsīt, *Kādambarī*, pp.8-14

<sup>114</sup> ....vaiśampāyano nāma śukaḥ....devapādamūlamāyātā...., *Ibid.*, p.26

<sup>115</sup> ...vihaṅgarājo rājābhīmukho bhūtvā...spaṣṭavarṇasvarasamskārayā ...papāṭha,  
*Ibid.*

narrates his birth in great Vindhya forest, his nest on the top of *Śālmālīvrkṣa*, the marching of *śavara* army in that forest, how he could survive and had come to *jāvālirāśrama*, jāvālī's attention towards him and his remembrance of his past life and the remark that he (Vaiśampāyana) was reaping the fruit of his folly of previous life. The parrot's story is a very long tale, and therefore, he would tell the sages often. When the night fell, the sages gathered together, Jāvālī began his narrative story as follows. Here ends the *kathāmukha*.

In *uttarārdha*, the descriptions of Tārāpīḍa, the king of Ujjayinī and his wife Vilāsavatī, their son Candrāpīḍa's love story with Kādambarī, a gandharva princess are found. The love story of Kādambarī's friend Mahāśvetā and Puṇḍarīka is also interwoven in it. Due to curse, their love story was very heart breaking, but, at the end, they met again. The plot of the *Kādambarī* appears very complicated due to the description of most of the characters that represent the second and the third birth. It is, such as, at first Vaiśampāyana<sup>116</sup> was born as *rṣikumāra* Puṇḍarīka.<sup>117</sup> In second birth, was born as the son of Śukanāsa,<sup>118</sup> the minister of king Tārāpīḍa. And then, due to curse, he was born as a parrot<sup>119</sup> (*śūka* bird). At last, he got his life as Vaiśampāyana, the son of Śukanāsa.

Although, it is a *kathā*, some special social conditions are reflected in it, such as, untouchability of the caṇḍālas<sup>120</sup> which is emphasized in it. Queen Vilāsavatī performed some rites to beget a son.<sup>121</sup> The people believed in good and bad omens

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<sup>116</sup> *Ibid.*, p.125

<sup>117</sup> *Ibid.*, p.231

<sup>118</sup> *Ibid.*, p.123

<sup>119</sup> *Ibid.*, p.49

<sup>120</sup> [a] mātaṅgajātisparśadoṣa...,

*Ibid.*, p.25

[b] mātaṅgakuladūṣitām.,

*Ibid.*, p.24

<sup>121</sup> *Ibid.*, pp.108-109

and in dreams<sup>122</sup> etc. In the *Kādambarī*, information regarding various knowledge<sup>123</sup> acquired by the people of 7<sup>th</sup> century A.D. also can be found.

## 1.6 On Society, Culture and Socio-Cultural Study:

Man is a component of a society. Without man society does not exist. Therefore the *Oxford Advanced Learner's Dictionary* gives the meaning of the term society as- “a system in which people live together in organized communities.”<sup>124</sup> The book, *Sociology in India* mentions that “society is a system in which people accomplished their jobs and this system lasts for a long time in an individual's life.” According to father of the modern Anthropology, Levi Strauss- “Family and community are examples of society system.”<sup>125</sup>

Again, the Sanskrit word *saṃskṛti* originates from the word *saṃskāra*, which means accomplishing some religious activities or refinement. Therefore, it may be said that culture means something, which can do personal refinement. The *Oxford Advanced Learner's Dictionary* gives the meaning of the term culture as- “the customs, arts, social institutions etc. of a particular group or nation.”<sup>126</sup> It is found in the *Development of Indian Culture* that “Culture is the creativity of man in the field of resources to fulfill his material needs. But ‘Culture’ results from the efforts one takes to make its life beautiful and friendly.”<sup>127</sup> The meaning of the term socio-cultural as found in the *Webster's New World Dictionary of the American Language* is- “adj., of or involving both social and cultural factors.”<sup>128</sup> Every society has a different culture due to variations in social and geographical conditions, but culture develops sociability and literature records the culture of the society. Therefore, a

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<sup>122</sup> ....śukanāsāya taṁ svapnamakathayat, *Ibid.*,p.110

<sup>123</sup> tathā hi pade vākye pramāṇe dharmaśāstre.....sarvalipiṣu sarvabhāṣāsu  
....sarvaśilpeṣu..kalāviśeṣeṣu paraṁ kauśalamavāp, *Ibid.*,p.126

<sup>124</sup> Dasgupta, Surendranath, *A History of Indian Philosophy*, Voll. II,pp.125-126

<sup>125</sup> Chaudhuri, Maitrayee, *Sociology in India*,p.47

<sup>126</sup> Dasgupta, Surendranath, *A History of Indian Philosophy*, Voll. II,p.285

<sup>127</sup> Joshi, Tarkatirtha Lxmishastri, *Development of Indian Culture*, p.339

<sup>128</sup> *Webster's New World Dictionary of the American Language*, p.1352



book can be treated as a good source of information regarding the culture of the society of the place and time where the writer lives. In the present thesis we intend to study as to how cultured was the Indian society during the time of composition of the *Harṣacarita*.

### 1.7 Plan of the Thesis:

This thesis is an attempt to study the social, political, economic, cultural, educational conditions and cultivation of knowledge, caste system and different stages of life, religion and religious sacraments and customs, art and architecture, environmental awareness and hygiene consciousness among the people, and herbal treatment, flora and fauna etc. as reflected in the *Harṣacarita*. Here, comparative studies of the societies as described in the *Harṣacarita* and in the *Kādambarī* are also done. In nine chapters, an attempt is made to study the following-

The chapter-1 deals with the writer Bāṇabhaṭṭa's time, date, his works, his position in the Sanskrit literature etc. Caste hierarchy and their status and *varṇāśrama* have great influence in the social structure. Therefore, chapter-2 deals with caste system. In the 7<sup>th</sup> century A.D., there were mainly four castes or varṇas (caste) viz., *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra*. Position and duties of these castes are discussed in this chapter. In chapter-3, discussion about the cultivation of knowledge and system of education during that time, formal and informal education, and curriculum of that education system and various lore of learning also are incorporated. Chapter-4 deals with the position of women in the then society, which plays an important role. Chapter-5 relates the political aspects such as- forms of government and administration, duties of kings and other office bearers, arm, army and warfare under the reign of emperor Harṣa in 7<sup>th</sup> century A.D. Chapter-6 incorporates the study of other social-cultural aspects such as- the life of the people, various customs and Vedic rituals, their economic condition, dresses, ornaments, occupations etc., which were relevant under the reign of king Harṣa and his contemporary time of India. Chapter-7 is dedicated to the relation of human with the environment which, now-a-days, emerges as the very vital issue for the sustenance

of human civilization. Impact of environment on human mind and body, environmental awareness of the people, how the people had used the herbs as medicine and cosmetics and also the hygiene consciousness among the people in the 7<sup>th</sup> century A.D.-- all these aspects in the light of the *Harṣacarita* are discussed here.

Apparently it seems that the descriptions of societies are the same in the *Harṣacarita* and in the *Kādambarī*. Although both are the greatest gadyakāvyas of Bāṇa, it is worth-mentioning that the *Kādambarī* is a *kathā*,<sup>129</sup> basically based on the author's imagination and the *Harṣacarita* is an *ākhyāyikā*<sup>130</sup> based on the life of a real hero. Chapter-8 is, moreover, a novel attempt to figure out some of the similarities and dissimilarities between the two societies.

Chapter-9 is the concluding chapter of this work.

### 1.7.1 Conventions Used:

1. The Sanskrit words and Sanskrit quotations are in italics. They are presented in the transliterated form in English in the work.

2. All names of book, both traditional and modern, are mentioned in Italics.

3. Quotations are generally given in the foot notes. Only in certain cases, they have been inserted in the main body. These quotations are enclosed with quotation marks.

4. Scheme of the transliteration used is given in separate pages.

5. The work is mainly based on various available original literary books viz., ‘*The Harshacarita of Bāṇabhaṭṭa*’ edited by Mahamahopādhyāya P. V. Kane, Motilal Banarsidass, Delhi and ‘*Hindi Harṣacharita*’- with Saṅket Sanskrit commentary of Saṅkara Kavi and Hindi translation by Prof. Jagannath Pathak, The Chowkhamba Vidyabhavan, Varanasi-1, 3<sup>rd</sup> edition, 1972 and ‘*Bāṇa's Kādambarī*’ (of Bāṇabhaṭṭa, *Pūrvabhāga*) edited by M. R. Kale, published by Motilal Banarsidass, 4<sup>th</sup> edition, 1968.

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<sup>129</sup> pravandhakalpanā kathā,

*Amarakoṣa*, I.6.6

<sup>130</sup> ākhyāyikopalabdihārthā,

*Ibid.*, I.6.5

# *Chapter 2*

## **CASTE SYSTEM**

### **2.1 Meaning of “Caste” and Its Origin**

### **2.2 Caste Hierarchy, Status and Duties**

#### **2.2.1 Brāhmaṇa**

#### **2.2.2 Kṣatriya**

#### **2.2.3 Vaiśya**

#### **2.2.4 Śūdra**

### **2.3 Description of Different Tribes and Sub-castes**

#### **2.3.1 Caṇḍāla**

#### **2.3.2 Mleccha**

#### **2.3.3 Śavara**

#### **2.3.4 Barbara**

### **2.4 Relation Among the Castes**

### **2.5 Different Stages of the Life or Āśrama Vyavasthā**

#### **2.5.1 Brahmacharyāśrama (Students’ Life)**

#### **2.5.2 Gārhasthyāśrama (Life of a House-holder)**

#### **2.5.3 Vānaprasthāśrama (Forest Life)**

#### **2.5.4 Sannyāsāśrama (Ascetic Life or Renunciation)**

# Chapter 2

## CASTE SYSTEM

It is found in the Hindu śāstras that there was no caste system in the society in earlier times; it developed in the later periods. In the beginning, the Hindu society was based on *guṇa* and *karman*.<sup>1</sup> But, it is to be noted that in India the caste system was always closely associated with four stages of life. The rigidity of the caste system and the theory of *varṇāśramadharmā* took final shape in the time of Manu.<sup>2</sup> Therefore, to study about socio-cultural aspect prevailing at that time of Bāṇabhaṭṭa, it would be appropriate to discuss about the caste system that was existing during that time.

### 2.1 Meaning of “Caste” and Its Origin:

“Caste and varṇa though confused to be one are absolutely different from one another. Caste the English version of ‘jāti’ derived from Sanskrit root ‘jaha’ meaning ‘to take birth’ or ‘to be born’. It implies that Jāti or caste means birth. But, varṇa, on the other hand, means to select or to choose. To be more precise caste is acquired by birth whereas ‘varṇa’ is assigned according to ones capabilities and mental tendencies.”<sup>3</sup> Thus, “A jāti is an endogamous hereditary social group that has a name and a combination of attitudes. All members of a jāti are expected to according to their jāti attributes, and each member shares has jati status in the social hierarchy of village locality in India.”<sup>4</sup> The division of castes was first observed in the

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<sup>1</sup> *Śrīmadbhagavatagītā*, IV.13

<sup>2</sup> *Manusamhitā*, XII.19-13

<sup>3</sup> Jaypalan. N., *Indian Society and Social Institutions*, p.31

<sup>4</sup> *Ibid.*, p.32

*Puruṣasūkta* of the *Ṛgveda*.<sup>5</sup> In this *Veda*, it was stated that the four castes viz., *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* sprang respectively from the mouth, arms, thighs and feet of the Creator.<sup>6</sup> In the *Manusamhitā*, it is stated that for the preservation of all these creations, the Supreme Lord laid down separate duties for those originated from his mouth (*brāhmaṇa*), from his arms (*kṣatriya*), from his thighs (*vaiśya*), and from his legs (*śūdra*).<sup>7</sup>

Bāṇabhaṭṭa uses the term *ekagotrata* i.e., belonging to the same family, and *samānājātita*<sup>8</sup> i.e., belonging to the same caste. He also mentions that at that time people also gave importance to family position.<sup>9</sup> Caste identification was based on birth.<sup>10</sup> In the parlance of caste system an uneducated *brāhmaṇa* is given respect whereas an educated *śūdra* was looked down for belonging to a lower caste. It was found in the version of Devī Sarasvatī.<sup>11</sup> It is supported by the *Mahābhārata* also-

*yathā śmaśāne dīptauijāḥ pāvako na pradūṣyati |*  
*evam vidvānavidvānvā brāhmaṇo daivataṁ mahat ||*<sup>12</sup>

But, “in the varṇa system more stress is laid in action and not on birth. In the scope of varṇa system, a *brāhmaṇa* is respected only when he is educated and imparts the role of giving knowledge to others. Thus, varṇa emphasizes the ethical and intellectual capabilities of individuals.”<sup>13</sup> On the other hand, varṇas are four but castes are so many. In the *Harṣacarita*, there are not only the descriptions on four varṇas, but enough descriptions on sub-castes such as *caṇḍāla*, *śavara* etc. are found.

<sup>5</sup> *Ṛgveda*, 10.90

<sup>6</sup> *brāhmaṇasya mukhamāsīd bāhu rājanyaḥ kṛtaḥ /*  
*ūru tadasya yadavaiśyaḥ pādabhyām śūdro ajāyata //* *Ibid.*, X.90.12

<sup>7</sup> *saravyāśya tu sargsya guptyartham sa mahādyutiḥ |*  
*mukhabāhūrupajjānām pṛthakkarmāṇyakalpayat ||* *Manusamhitā*, I.87

<sup>8</sup> *Harṣacarita*, II.p.23

<sup>9</sup> *gotragauravam,* *Ibid.*, II. p.25

<sup>10</sup> *brāhmaṇo'smi jātaḥ somapāyinām vaṁśe....* *Ibid.*, II.p.36

<sup>11</sup> *sakhi, saṁhara roṣam, asaṁskṛtamatayo'pi jātyeiva*  
*dvijanmāno mānanīyaḥ,* *Ibid.*, I.p.4

<sup>12</sup> *Mahābhārata*, vanaparvan, 200.8a

<sup>13</sup> Jaypalan, N., *Indian Society and Social Institutions*, p.32

Hence, we would also prefer to find out what is said in the *Harṣacarita* regarding different stages of life.

## 2.2 Caste Hierarchy, Status and Duties:

The author mentions that the people of the 7<sup>th</sup> century A.D. carried out all the rules of four varṇas and four āśramas, like Manu.<sup>14</sup> He also mentions that the society was controlled by the *varṇāśrama* system, and the four varṇas (caste) viz., *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* were very closely associated with each other. The king was the protector of the varṇas.<sup>15</sup> But there was no conservation among the different castes of the society.<sup>16</sup> The *Manusamhitā* also prescribes that among the several occupations the most commendable are- teaching the *Veda* for a *brāhmaṇa*, protecting (the people) for a *kṣatriya*, and trade for a *vaiśya*.<sup>17</sup> Here, we will discuss about four castes and their duties, and the four stages of life of the people in the time of Bāṇabhaṭṭa.

### 2.2.1 Brāhmaṇa:

Bāṇabhaṭṭa describes that the people belonging to the highest caste i.e., brāhmaṇas were known by their gotras and śākhās. In his time, the brāhmaṇas were known as *dvijā* and *dvijāti* also.<sup>18</sup> He himself says that he was born in the great Vātsāyana family, and that his family was engaged in the performance of *Soma* sacrifices.<sup>19</sup> It implies that the brāhmaṇas used to take *soma* juice at that time. Manu also mentions about the *soma* sacrifice and the *somapāyin*.<sup>20</sup> The author mentions

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<sup>14</sup> manāmiva kartari varṇāśramavyavasthānām...., *Harṣacarita*, II, p.36

<sup>15</sup> tatra ca sāksātsahasrākṣa iva sarvavarṇadharam dhanurdadhānaḥ.....rājā ..babhūv,  
*Ibid.*, III, p.44

<sup>16</sup> ....nanāśa varṇasaṅkaraḥ, *Ibid.*, III, p.43

<sup>17</sup> *Manusamhitā*, X.80

<sup>18</sup> *Harṣacarita*, VI, p.91, 95

<sup>19</sup> brāhmaṇo'smi jātah somapāyinām vaṁśe vātsāyanām, *Ibid.*, II, p.36

<sup>20</sup> *Manusamhitā*, XI.7

that the Vātsāyana race kept themselves aloof from the three castes.<sup>21</sup> At that time, the brāhmaṇas were regarded as superior to the other three castes. Therefore, they were called *agrajanmā*.<sup>22</sup> According to *San̥keta* commentary-*agrajanmāno dvijāḥ*.<sup>23</sup> They were also called *brahmavādin*.<sup>24</sup> According to Manu-“*brahmavedin* is the highest *brāhmaṇa* among the all erudite brāhmaṇas.”<sup>25</sup> In the *Harṣacarita*, we have seen the brāhmaṇas, who are regarded as *dvija* in many places and the king also had utmost respect towards them.<sup>26</sup> Bāṇabhaṭṭa shows an important point that the people of the then society used to take blessings from the *brāhmaṇa* generally in an auspicious day, king Harṣa also got blessings when he went to army-expedition.<sup>27</sup> Not only the king, but they were highly respected by all and received warm reception on their visits. The author himself mentions how he got respects from others<sup>28</sup> and vividly describes that in his time the *brāhmaṇa* practiced the six-fold duties viz., studying, teaching, performing sacrifices, assisting others, giving alms and receiving

<sup>21</sup> vātsāyanā nāma..... varṇatrayavyāvṛttiviśuddhāndhasaḥ.....

asādharanā dvijātayaḥ,

*Harṣacarita*, I. p.18

<sup>22</sup> ....samagrāgrajanma....,

*Ibid.*

<sup>23</sup> *Ibid.*, p.73

<sup>24</sup> *Ibid.*, V.p.90

<sup>25</sup> *Manusamhitā*, I.97

<sup>26</sup> ityabhinandya manasā mahānimittam tatsīrasahasrasammitasīmnām grāmāṇām

śatamadādvijebhyaḥ,

*Harṣacarita*, VIII.p.109

<sup>27</sup> gaganamaṅgalapratīśaram prakoṣṭhe paripūjita prahr̥ṣṭapurohitakaraprakīryamāṇaśāntīsalīla....,

*Ibid.*, VII.p.108

<sup>28</sup> [a] kṛtakaśīpum viśrāntasukhinamenam kārāya....,

*Ibid.*, II.p.25

[b] ...abhinanditaḥ parijānajarantūbhīḥ, ...abhivādītarāghrātāḥ

śīrasi kulavṛdhaiḥ....,

*Ibid.*, II.p.26

alms.<sup>29</sup> Manu also supports these duties of *brāhmaṇa*.<sup>30</sup> From the conversation of the author with his friends, it is found that in his time, the *brāhmaṇas* always studied the *Veda* and they also discussed *Vyākaraṇa*, *Kāvya* etc.<sup>31</sup> In this context, Bāṇa mentions a mendicant (*pārāśarī*) namely Divākaramitra who followed exceptional vows or rules as *brāhmaṇa*.<sup>32</sup> In his time, the *brahmāṇas* performed the *Paśubandha yāga*<sup>33</sup> (i.e., sacrifice of animals). Manu also prescribes performance of *Paśubandha yāga* by the *brāhmaṇa*.<sup>34</sup> They also studied all the Śāstras and their auxiliary branches.<sup>35</sup> From the statement of the writer it is found that he was a *brāhmaṇa* and himself studied the all Vedas and their auxiliary branches.<sup>36</sup> Also other *brāhmaṇas* were experts in different subjects i.e., *Veda*, Dharmaśāstras, History etc.<sup>37</sup> They performed all the purificatory ceremonies according to the laws of Dharmaśāstras,<sup>38</sup> and they performed all their *brāhmanical* duties and responsibilities in proper time.<sup>39</sup> Bāṇa mentions that they used to put-on the *yajñopavīta*,<sup>40</sup> and in the morning, after

<sup>29</sup> [a] atha tatrānavaratādhyayanadhvanimukharāṇi..., *bid.*, II.p.21

[b].....kratulobhāgatairbaṭubhiradhyāsyamānāni..., *Ibid.*

[c] havirdhūmadhūsaritāṅganaviṭapikisalayāni..., *Ibid.*

[d] datvā dyumnāṁ yathāvidyamānāṁ dvijebhyaḥ, *Ibid.*, II.p.25

<sup>30</sup> *Manusamhitā*, X.75

<sup>31</sup> pratidinamavicchinno bā vedābhyāsaḥ.... tānyeva vyākaraṇe .....vyākhyānamāṇḍalāni  
....kaccitta eva.....kāvyālāpāḥ, *Harṣacarita*, III.p.38

<sup>32</sup> ..prabhūtāntevāsita-parivṛtaḥ.....pārāśarī ...divākaramitranāmā..., *Ibid.*, VIII.p.126

<sup>33</sup> *Ibid.*, II.p.19

<sup>34</sup> *Manusamhitā*, IV.26-27

<sup>35</sup> [a] samitasamastaśākhāntarasamśūṭayaḥ, *Harṣacarita*, I.p.18

[b] uddhāṭitasamagraganthārthagranthayaḥ, *Ibid.*

<sup>36</sup> brāhmaṇo'smi jātaḥ....samyakpāṭhitaḥ sāṅgo vedaḥ. śrutāni yathā śakti śāstāni,  
*Ibid.*, II.p.36

<sup>37</sup> śrūtiśmṛtīhāsaviśāradaśca jaradvijātayaḥ, *Ibid.*, V.p.89

<sup>38</sup> ..śrūtiśmṛtīvihitaṁ kṛtvā dvijajanocitaṁ nikhilam karmajātam..., *Ibid.*, II. p.19

<sup>39</sup> sarve ca yathāśakti yathā vibhavaṁ yathā kālāṁ ca sampādyante  
viprajanocitāḥ kriyākalāpāḥ, *Ibid.*, III. p.39

<sup>40</sup> *Ibid.*, I.p.4



bathing, they worshiped deities.<sup>41</sup> In the evening too they recited the evening prayers.<sup>42</sup> From the description of the costumes, those worn by Bāṇa, it is found that the *brāhmaṇa* generally preferred the white colour to others.<sup>43</sup>

It is also found that the *brāhmaṇas* were invited to *śrāddha* ceremony and the beds and other things of the deceased were given to them.<sup>44</sup> The author gives the description of the great *brāhmaṇa* family of Vātsāyana and also gives the daily life of the orthodox-*brāhmaṇa* through the description of Vātsāyana and his daily routine. Vātsāyana was a *brāhmaṇa*, he followed the vow of fasting called *kukkuṭavrata*.<sup>45</sup> He also did not take food with people of other three varṇas.<sup>46</sup> He was well-versed in all the arts and the Vedas and that he was honoured by the king.<sup>47</sup> His certain characteristics were not common with others; therefore, the author called him as- *asādharaṇā dvijātayaḥ*.<sup>48</sup> Though he was a householder, his conduct was so pure that he was considered as a *muni*.<sup>49</sup> Such *brāhmaṇas* always performed the sacrifices skillfully and without being disturbed.<sup>50</sup>

We have found a vivid description of the residences of *brāhmaṇas*<sup>51</sup> and duties of *brāhmaṇas*. Here, we have found that in the *brāhmaṇa*'s house, the boys used to come to see the sacrifices and partake the *dakṣiṇā*.<sup>52</sup> Such a home was

<sup>41</sup> athānyasminnahanyutthāya, prātareva snātvā, ..... pūjām paramayā bhaktyā, praṇamya  
kuladevatābhyaḥ, *Ibid.*, I.p.25-26

<sup>42</sup> kṛtasamdhyaopāsanaḥ ..., *Ibid.*, II.p.25

<sup>43</sup> dhṛtadhautadhavaladukūlavāsāḥ...śuklāṅgarāgaḥ, śuklamālyāḥ, śuklavāsāḥ.....,  
*Ibid.*

<sup>44</sup> atha prathamapretapiṇḍabhuji bhukte dvijanmani,....cakṣurdāhadāyini dīyamāne dvijebhyaḥ  
śayanāsana.....nṛpanikaṭopakaraṇakalāpe, *Ibid.*, VI.p.91

<sup>45</sup> kṛtakukkuṭavratā apyabaidālavṛttayaḥ, *Ibid.*, I.p.18

<sup>46</sup> varṇatrayavyāvṛttiviśuddhāndhasaḥ, *Ibid.*

<sup>47</sup> parameśvaraśirodhṛtaḥ, sakalakalāgamagambhīraḥ....., *Ibid.*

<sup>48</sup> *Ibid.*

<sup>49</sup> mahāmuni mānyaḥ, *Ibid.*

<sup>50</sup> aluptakratukriyā dakṣaḥ, *Ibid.*

<sup>51</sup> brāhmaṇādhivāsa, *Ibid.*, I.p. 20

<sup>52</sup> ..kratulobhāgatairbaṭubhiradhyāsyamānāni, *Ibid.*, II.p.21

always inhabited by the boys and they studied the *Veda*, *Vedāṅgas* etc. and recited the Vedic mantras;<sup>53</sup> the courtyards were green with the *soma* plants.<sup>54</sup> The boys brought green *kuśa* grasses, leaves and the fuel.<sup>55</sup> Some used to prepare the *purodāśa*<sup>56</sup> which is a sacrificial oblation made of ground rice and offered in vessels, *āmikṣa*<sup>57</sup> which is a mixture of curds and boiled milk, offered in the Vaiśvadeva oblation etc. The writer mentions that the *brāhmaṇas* used to perform various religious functions as forming various orders of monks or ascetics. For example the writer mentions that for a *śrotriya*, it is detestable to drink wine.<sup>58</sup> It is mentioned in the *Manusamhitā* that drinking of wine was a sign or *mahāpātaka* for a *brāhmaṇa*.<sup>59</sup> About *śrotriya*, the *Muṇḍakopaniṣad* says that they know the Vedic sacrifices very well and perform them well and go towards the teacher with *kuśa* grass in their hands.<sup>60</sup> It is mentioned in the *Vedāntasāra*<sup>61</sup> also. It is also mentioned by Bāṇa that an uneducated and short-tempered *brāhmaṇa* was given respect whereas an educated *śūdra* was looked-down for belonging to a lower caste at that time. It can be found in the statement of Devī Sarasvatī, when she was cursed by sage Durvāsā.<sup>62</sup> But it is warned by the *Mahābhārata* that a *brāhmaṇa* should control his temperament and should have self-control, and that he must be a pious man in all respects.<sup>63</sup> The writer mentions the word *brahmabandho*<sup>64</sup> to imply the wasted-*brāhmaṇa*. According to P.

<sup>53</sup> ...anavaratādhyayanadhvanimukharāni,

*Ibid.*

<sup>54</sup> ..somakedārikāharitāyamānapraghanāni,

*Ibid.*

<sup>55</sup> śuciśiṣyasatānīyamānaharitakuśapūlīpalāśasamindhi,

*Ibid.*

<sup>56</sup> *Ibid.*

<sup>57</sup> *Ibid.*

<sup>58</sup> adṛṣṭadoṣamapi śrotriyamiva surāpāne...,

*Ibid.*, VI. p.94

<sup>59</sup> *Manusamhitā*, XI.55

<sup>60</sup> tadvijñānārthaṁ sa gurumevabhigacchet samitpāṇiḥ śrotriyaṁ brahmaniṣṭham,

*Muṇḍakopaniṣad*, II.12

<sup>61</sup> śrotriyaṁ brahmaniṣṭhaṁ gurumupasṛtya tamanusarati, ‘samitpāṇiḥ śrotriyaṁ

brahmaniṣṭham.. ityādi śruteḥ,

*Vedāntasāra*, V.10.p.16

<sup>62</sup> sakhi, saṁhara roṣaṁ, asaṁskṛtamatayo’pi jātyeiva dvijanmāno mānanīyāḥ, *Harṣacarita*, I.p.4

<sup>63</sup> *Mahābhārata*, Śāntiparvan, ch.235.6,9

<sup>64</sup> *Harṣacarita*, I.p.4

V. Kane- “this term is used for a *brāhmaṇa* only by caste or in name and not in deeds.”<sup>65</sup> Again, the term *munikheṭa*<sup>66</sup> has been used for ‘miserable or villainous sage.’ It was believed at that time that the murder of a *brāhmaṇa* was a great sin and it was known as *brahmaghna*<sup>67</sup> i.e., the murderer of the *brāhmaṇa* and also mentioned that for *prāyāścita*, the murderer of the *brāhmaṇa* had to bow before a skull.<sup>68</sup> Manu also mentions that such a man is known as *mahāpātākī*.<sup>69</sup>

### 2.2.2 Kṣatriya:

According to the social order, *kṣatriya* was next to *brāhmaṇa* class. Bāṇa has portrayed the *kṣatriyas* as a ruling class. The foremost duty of a *kṣatriya* king is to protect his subjects. The *Manusmṛitā* prescribes the duties of the *kṣatriya* which are to protect the people, to perform the sacrifices, to study (the *Veda*), to donate the gifts to others and to avoid doing things which would attach him to sensual pleasures.<sup>70</sup> Bāṇa mentions that *rājadharmā* was always practiced by Puṣpabhūti<sup>71</sup> and, as a *kṣatriya* king; he used to perform the entire morning oblation like the *brāhmaṇas*.<sup>72</sup> He also describes that king Puṣpabhūti had equally protected all four varṇas in Sthāṇvīśvara.<sup>73</sup> The king granted the land as gifts to the *brāhmaṇa*. When the emperor Harṣa started his army-expedition, he donated thousand-plough of lands

<sup>65</sup> *Ibid.*, p.168

<sup>66</sup> *Ibid.*

<sup>67</sup> *Ibid.*, VII.p.120

<sup>68</sup> *brahmaghna iva pratidivasavandanoddhṛṣṭaśiraḥkapālasya,*

*Ibid.*

<sup>69</sup> *Manusmṛitā*, XI.55

<sup>70</sup> *Ibid.*, I.89

<sup>71</sup> *rājadharmā puṣpabhūtibhavanapakṣapātina,*

*Harṣacarita*, VIII.p.134

<sup>72</sup> *yatastasya kenacidanupadiṣṭā sahajaiva śaiśavādārabhyānyadevatāvimukhī bhagavati  
bhaktisulabhe ...bhav bhūyasī bhaktirabhūt. akṛtavṛṣabhadhvajapūjāvidhirna  
svapne’pyāhāramakarot,*

*Ibid.*, III. p.45

<sup>73</sup> [a] *tatra ca sāksātsahasrākṣa iva sarvavarṇadharmā dhanurdadhānaḥ iva rājā*

*puṣpabhūtiriti nāmnā babhūv,*

*Ibid.*, III. p.44

[b] *makhaśikhidhūmajaladharadhārādhaṭṭa iva nanāśa varṇasaṅkaraḥ,* *Ibid.*, III. p.43

to brāhmaṇas.<sup>74</sup> The duties of a king and his relation with the other citizen etc. are discussed in detail in the chapter-5 on Political Aspects.

### 2.2.3 Vaiśya:

The great responsibility of a country depends on vaiśyas, because all the economy of that country depends on them. According to the Dharmaśāstras the main professions of the vaiśyas were to carry on business, to be engaged in agriculture and tending of cattle.<sup>75</sup> In the *Harṣacarita*, we find the description of *sairika*<sup>76</sup> (i.e., plough-men), *kāṣṭhika*<sup>77</sup> (i.e., wood-cutters), *govātikā* (i.e., cow-sheds), *govāṭa*<sup>78</sup> (i.e., cowpens), *vatsapālaka*<sup>79</sup> i.e., cowherds tending of different animals such as cattle, camel etc.<sup>80</sup> The *vaiśya* could also study (the *Veda*) as like a *brāhmaṇa*, but could not teach.<sup>81</sup>

### 2.2.4 Śūdra:

According to the Smṛtiśāstras the main duty of the *śūdra* is to serve the *dvijātīya*<sup>82</sup> (i.e., *brāhmaṇa*, *kṣatriya* and *vaiśya*). It is found in the *Harṣacarita* that there were many attendants of the princess Rājyaśrī and king Harṣa, who were engaged in different services, and were called as- *bhṛṅgāradhāriṇi* (p.135), *cāmaragrāhiṇi* (p.135), *chatradhārī* (p.135), *tāmbūlika* or *tāmbūlavāhinī* (betel-bearer, p.91,135), *chatradhara* (umbrella-bearer, p.91), *ambaravāhī* (the man in-

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<sup>74</sup> *Ibid.*, VII, p.109

<sup>75</sup> [a] vaṇikapatham kusīdakam vaiśyasya kṛṣimeva ca, *Manusmṛhitā*, I.90

[b] kusīdakṛṣivāṇijyapaśupālyam vaiśyaḥ smṛtam, *Yājñavalkyasmṛti*, 5.119

<sup>76</sup> *Harṣacarita*, VII, p. 124

<sup>77</sup> *Ibid.*, VII, p.123

<sup>78</sup> *Ibid.*

<sup>79</sup> *Ibid.*, II, p.21

<sup>80</sup> .....kramelakakulaiḥ kapilāyamānam, *Ibid.*, II, p.27

<sup>81</sup> *Manusmṛhitā*, I.90

<sup>82</sup> *Parāśarasmṛti*, I.70

charge of the wardrobe, p.91), *ācamanadhārī* (spittoon-bearer, p.91) etc. In the time of the army expedition of emperor Harṣavardhana, the servants engaged in various works went with him. They were *bhārika* (porters, p.113), fish-women (*dhīvari*, p.112), *menṭha* or *leśika* (elephant-rider, p.112), *vaṇṭha* (bachelor, p.112), *vaṭhara* (dullards, p.112), *lambana* (monkey-boys, p.112), *cāṭa* (rogues, p.112) etc.<sup>83</sup> Bāṇa asserts that the people were skilled in different arts at that time, Such as- *vyokāra* (p.124), *śilpakāra* (a men practicing the art, p.68), *carmakāra* (p.68), *hemakāra* (p.68), *lepyakāra* (p.68) etc. Therefore, it is noted in the *Amarakoṣa*<sup>84</sup> that the *cāru*, *śilpī*, *mālākara*, *kumbhakāra*, *lepaka*, *tantuvāya*, *saucika*, *citrakāra*, *vyokāra*, *svarṇakāra*, *kalāda*, *rajaka* (dhobi), *pratihārika* etc. were guilds<sup>85</sup> of *śūdra*. Jaypalān comments- “many of the craftsmen no doubt formed separate castes that varied according to their occupations but were commonly included under the general name *śūdra*.”<sup>86</sup>

## 2.3 Description of Different Tribes and Sub-Castes:

In earlier society, there were mainly four castes viz., *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* and the first three were styled as *dvijātis*.<sup>87</sup> Due to the *anuloma* and *pratiloma* marriages among these three castes, there also developed several sub-castes.<sup>88</sup> “Among the *śūdras* also sub-castes developed on the basis of their occupations. In the Inscription we find they are mentioned by their local organization known as *śreṇi* or guilds.”<sup>89</sup> In the *Harṣacarita*, Bāṇabhaṭṭa has not only described

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<sup>83</sup> ityevamādipravartamānānekasaṃlāpaṃ.....menṭhavanṭhavaṭhara-  
lambanaleśikalunṭhakacetācāṭaṇḍālamaṇḍalairāṇḍūraiḥ stūyamānam,  
*Harṣacarita*, VII.p.113

<sup>84</sup> *Amarakoṣa*, II.10. 5-9

<sup>85</sup> śreṇiḥ sajātibhiḥ, *Ibid.*, II,10.4

<sup>86</sup> Jaypalān, N., *Cultural history of Northern India*, p.10

<sup>87</sup> Medhātithi com. On *Manusamhitā*, V.168

<sup>88</sup> *Mahābhārata*, I.9-10

<sup>89</sup> Jaypalān, N., *Cultural History of Northern India*, p.10

four castes, but many other sub-castes also. Those were- *caṇḍāla*, *mleccha*, *śavara*, *barbara* etc.

### 2.3.1 Caṇḍāla:

According to Manu the *caṇḍāla* is a *varṇasaṅkara*<sup>90</sup> and people belonging to this class were lower or worse than *śūdra*.<sup>91</sup> *varṇasaṅkara* implies marriage with women of different castes who must not to be married.<sup>92</sup> The *Amarakoṣa* also mentions about *caṇḍāla* as- *syāccaṇḍālastu janito brāhmaṇyām vṛṣalena yaḥ*.<sup>93</sup> The word *śvapāka*<sup>94</sup> (i.e., the person who eats dog's meat) and *janaṅgam*<sup>95</sup> are used to indicate *caṇḍāla* in this *gadyakāvya*. According to the *Amarakoṣa-caṇḍālaplavamātaṅgadvākīrtijanaṅgamāḥ*.<sup>96</sup> Bāṇa also mentions the name of *caṇḍālakanyā* as *Mātaṅgakumārī* in his *Kādambarī*<sup>97</sup> and they were out-siding of the noble family, so they were called *anārya*<sup>98</sup> (i.e., uncultured). They covered their faces with many shrouds of the dead. They had the habit of taking the clothes in which corpses were covered and the people did not want to have a sight of the various shrouds worn by *caṇḍāla* females.<sup>99</sup> The place of *caṇḍāla* has been also described by Manu.<sup>100</sup> Bāṇabhaṭṭa describes the mind of this tribes were very cruel;

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<sup>90</sup> *Manusamhitā*, X.26

<sup>91</sup> *Ibid.*, X. 31

<sup>92</sup> *Ibid.*, X. 24

<sup>93</sup> *Amarakoṣa*, II.10.4

<sup>94</sup> *Harṣacarita*, VIII.p.134

<sup>95</sup> *Ibid.*, VI,p.94

<sup>96</sup> *Amarakoṣa*, II.10.16

<sup>97</sup> *atha pratihārī . . . . .mātaṅgakumārīm prāveśayat,* *Kādambarī*,p.18

<sup>98</sup> *Harṣacarita*, VI.p.94

<sup>99</sup> *bahumṛtapaṭāvaguṇṭhanām rañjitarāṅgām janaṅgamānāmiva*

*vaṁśabāhyāmanāryām śriyam....,* *Ibid.*

<sup>100</sup> *Manusamhitā*, X. 51-52

they could not feel sympathy.<sup>101</sup> The writer also describes briefly about a *caṇḍāla* girl in his *Kādambarī* that although, her beauty was considered as good as of Goddess; but she was untouchable and impure by her birth in a *caṇḍāla* family.<sup>102</sup> It is mentioned in the *Manusamhitā* also that *caṇḍālas* are not *āryans*, but have appearance of a *āryan*, and can be recognized only by their actions and works.<sup>103</sup>

### 2.3.2 Mleccha:

It refers to tribes of ancient India who had no culture.<sup>104</sup> It is mentioned in the *Manusamhitā* that they were also known as *dasyu* (*mleccha*), whether they speak the language of the *mleccha* (barbarians) or that of the *āryans*.<sup>105</sup> It is a sub-division of *caṇḍāla* caste.<sup>106</sup> Bāṇa mentions that the *mleccha* tribes generally lived in the bank of the seas in the 7<sup>th</sup> century A. D. and they came to meet king Harṣa from far away.<sup>107</sup>

### 2.3.3 Śavara:

The writer Bāṇa mentions the word *pallī*<sup>108</sup> i.e., a small village settlement, but, here *pallī* implies the śavara's land. The *Sanḥita* commentary comments- *pallī śavaravasati*.<sup>109</sup> Bāṇa mentions that they were chiefs of the forests or the small villages and they gifted elephants<sup>110</sup> to the king Harṣa. The hunters were mentioned

<sup>101</sup> nitāntaniḥśūka śokaśvapākaḥ....., *Harṣacarita*, VIII.p.134

<sup>102</sup> divyayoṣitāmivākulinām....mātaṅgakuladūṣitām....spaśavarjitām,  
*Kādambarī*, p.24-25

<sup>103</sup> āryarupamivānāryam karmabhiḥ svairvibhāvayet, *Manusamhitā*, X.57

<sup>104</sup> savācāravihīno'sau mleccha ityabhidhīyate, *Amarakoṣa*, p.283

<sup>105</sup> *Manusamhitā*, X.45

<sup>106</sup> bhedāḥ kirātaśavarapulindā mlecchajātayah, *Amarakoṣa*, II.10.20

<sup>107</sup> sarvāmbhodhivelāvanavalayavāsibhiḥ mlecchajātibhiḥ sarvadvīpāntarāgataiḥ  
dūtamaṇḍalairupāsyamānam, *Harṣacarita*, II.p.28

<sup>108</sup> *Ibid.*, II.p.21

<sup>109</sup> *Ibid.*, II.p.99

<sup>110</sup> pallīparivṛḍadhaukiṭaiḥ, *Ibid.*, II.p.26

in the *Harṣacarita* as *vyādha*,<sup>111</sup> *mṛgayu*<sup>112</sup> and *śavara*.<sup>113</sup> It implies that there was *varṇasaṅkara* (i.e., mix-caste) in then society. About *varṇasaṅkara*<sup>114</sup> Manu has also mentioned. In the *Harṣacarita* we find the description of *bhila*<sup>115</sup> women in the Vindhyāraṇya, who were addressed as *śavarike*.<sup>116</sup> They had killed animals for meat and for earning their livelihood.<sup>117</sup> But Bāṇa mentions in the *Harṣacarita* that at that time, the *śavaras* were the hunter-class rising into a social status as Śarabhaketu was reigning in the Vindhyāraṇya with his commanders.<sup>118</sup> They always carried the bows, arrows and swords.<sup>119</sup> But in the *Kādambarī*, Bāṇa himself mentions that they were very laborious, but on the other hand, they were cruel in nature; hence, their actions were looked down with contempt.<sup>120</sup> The *śavaras* treated other women as their wives keeping them in bondage.<sup>121</sup> They also offered the daily oblation with the

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<sup>111</sup> *Ibid.*, VII.p.123

<sup>112</sup> *Ibid.*

<sup>113</sup> *Ibid.*, VIII.p. 126

<sup>114</sup> *Manusamhitā*, X.24

<sup>115</sup> *Harṣacarita*, VIII.p.134

<sup>116</sup> *Ibid.*

<sup>117</sup> [a] svāpadavyadhanavyavadhānabahalī.....grhītamṛgatantutantrījālavālayavāguraiḥ  
barhivṛyādhairvicaradabhiśca, *Ibid.*, VII.p.123

[b] .....lāyamānakauleyakakulacātukāraiśca viḥagamṛgayām mṛgayuyuvabhiḥ  
kriḍadbhiḥ, *Ibid.*

<sup>118</sup> [a] ..aṭavikasāmantaśarabhaketoḥ....., *Ibid.*, VII.p.125

[b] ...vindhyasya svāmī sarvapallīpatīnām prāgaharaḥ  
śavarasenāpati..., *Ibid.*, VIII.p.126

<sup>119</sup> [a] anavaratakodaṇḍakuṇḍalī...., *Ibid.*, VIII.p.125

[b] ...bhallīprāyaprabhūtaśarabhṛtā..., *Ibid.*

[c] ...kṛpāṇyā karālitaṭavisaṅkaṭakaṭaṭipradeśam, *Ibid.*

<sup>120</sup> [a] akāraṇepi krūrataṭyā...., *Kādambarī*, p.56

[b] avirataśramābhyasāda..., *Ibid.*

[c] ...sādhujanavigarhitam ca caritam, *Ibid.*, p.59

<sup>121</sup> kalatrāṇi bandīgrhītaḥ parayoṣitāḥ, *Ibid.* p.60



meats.<sup>122</sup> Sometimes it might be human flesh.<sup>123</sup>

#### 2.3.4 Barbara:

P. V. Kane comments- “*barbaraḥ* a low person, one not an *Āryan*.”<sup>124</sup> They were usually described as the attendants<sup>125</sup> and guardians of the ladies of the inner-apartments. In the *Harṣacarita*, they are described as the attendants of princess Rājyaśrī.<sup>126</sup>

#### 2.4 Relation Among the Castes:

It is laid down in the *Dharmaśāstra* that if a *śūdra* assumes a position of equality with the *dvijas* in taking, sitting, on a couch, he shall undergo corporal punishment.<sup>127</sup> It is described by Bāṇa himself that his most intimate associates were his cousins Chandrasena and Mātṛsena, sons of his uncle from the wife of a *śūdra* caste.<sup>128</sup> According to the *Manusmṛiti*- “*pārāśava* means sprung from a *brāhmaṇa* and a *śūdra* female.”<sup>129</sup>

Although there was a caste system at that time, the people could associate with different castes without ruining any serious risk of losing caste or position. After the death of Bāṇa’s father and mother, he led a wandering life and he had all types of friends and companies in his livelihood (although he was a *brāhmaṇa*), which came from different castes and from different occupations i.e., *bhrātarau pārāśavau candrasenamātṛṣeṇau* (they were the sons of his uncle from wives of the

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<sup>122</sup> māṁsena valikarma,

*Ibid.*

<sup>123</sup> puruṣapiśita ...,

*Ibid.*, p.59

<sup>124</sup> *Harṣacarita*, p.603

<sup>125</sup> [a] prañttakalamūkakubjakirātavāmanabadhirajaḍajanapurahsareṇa..., *Kādambarī*, p.74

[b] kubjakirātabadhiravāmanabarṣadharakalamūkānugatena parijanena..., *Ibid.*, p.59

<sup>126</sup> katipayāvaśeṣaśokavikalakalāmūkakubjavāmanabadhirabarbarāviralena.....parivṛtām,

*Harṣacarita*, VIII.p.131

<sup>127</sup> *Gautamadharmasūtra*, XII. 40-42

<sup>128</sup> *Harṣacarita*, I. p.19

<sup>129</sup> śūdrāyām brāhmaṇātjātāḥ,

*Manusmṛiti*, X.64

*śūdra* caste, p.19), *varṇakavi* (panegyrist, p.19), *prākṛtakulaputra* (*prākṛt* poets, p.19), *kātyāyanikā* (the elderly widow dressed in the ascetics red-rob, p.19), *bhīṣakaputra* (a young physician, p.19), *citrakāra* (painter, p.19), *kalāda* (goldsmith, p.19), *vāṃśika* (a flute player, p.19), *kitaba* (a gambler, p.19), *gāyana* (a singer, p.19) etc. It shows that there was no restriction for *brāhmaṇa* to mix-up between the different castes or peoples.<sup>130</sup> Also he cannot forget to mention that some *brāhmaṇa* did not mix-up with other castes of the societies<sup>131</sup> in that time also. But, we have found the description of inter-caste marriages, which are permitted by the society and which was especially common. From the description of his good number of friends who were from different castes, besides these friends such as- *sairindhra*,<sup>132</sup> i.e., a dasyu begets on a *āyogava* (women) a *sairindhra*.<sup>133</sup> According to the *Saṅketa* commentary- their profession was beautician also.<sup>134</sup> One friend was *mārdaṅgika*<sup>135</sup> i.e., who beats the *mṛdaṅga*,<sup>136</sup> *pustakavācaka*<sup>137</sup> i.e., who make the dolls,<sup>138</sup> *dhātuvādavida*<sup>139</sup> etc. implies there were many sub-castes at that time. Again, in then society, people gave the respect to the *bāmana*, *badhira* or such type of men; and they also enjoyed with other people without any hesitation.<sup>140</sup>

From the above discussion it may be inferred that *anuloma* and *pratiloma* marriages continued in the then society. According to the *Manusamhitā*- sons begotten by *brāhmaṇas* on their lawfully married *vaiśya* wives are called *ambasthas*;

<sup>130</sup> samstite ca pitari mahatā śokena.....kuṭūhalavahalatayā ca vālasvabhāvasya,....  
abhavamaṁścāsyā vayasā samānāḥ.....bhrātaraucandrasenamāṭṛsenau, .....kātyāyanikā  
cakravāṅkikā, .....citrakṛtvīravarmā,....gāyanau somilagrahādityau....., *Harṣacarita*, I.p.19

<sup>131</sup> vivarjitajanapaṅktayaḥ, *Ibid.*, I. p.18

<sup>132</sup> sairindhri kūrṅgikā, *Ibid.*, I.p.19

<sup>133</sup> sairindhram vāgurāvṛtiṁ sūte dasyūrāyogave, *Manusamhitā*, 10.32

<sup>134</sup> prasāadhanopacārajñā sairindhri svavaśā smṛtā, *Harṣacarita*, p.74

<sup>135</sup> *Ibid.*, I.p.19

<sup>136</sup> *Amarakoṣa*, II.10.13

<sup>137</sup> *Harṣacarita*, I.p.19

<sup>138</sup> *Amarakoṣa*, II.10.28

<sup>139</sup> *Harṣacarita*, I.p.19

<sup>140</sup> vilasadunmukhavāmanakabadhiravṛndaveṣṭitāḥ... nanṛtu., *Ibid.*, IV.p. 62

sons begotten by brāhmaṇas on their *śūdra* wives are called niṣādas or pārāśavas.<sup>141</sup> It is seen in the *Harṣacarita*, there was no restriction making friendship between the higher caste and the lower caste. Bāṇa himself declared that he had making friendship with different classes of peoples such as *kātyāyanikā*, *tāmbūladāyaka*, *pārāśava*, *kalāda*, *lāsaka*, *nartakī*, *kṣapaṇaka*, *darduraka*, *maskarī*, etc., although he was a *brāhmaṇa* in caste.<sup>142</sup>

Again, we find the guilds (*śreṇī*) as occupational sub-castes in the *Harṣacarita*. *Śreṇī* is the term for a body of people belonging to the same caste and profession. Here find the members of *śreṇī* are such as- the goldsmith (*hairika*, p.19), artisans (*kalāda*, p.19), *tāmbūlika* (betel-seller, p.19), *dhātuvādavidā* (p.19) etc. Therefore, Medhātithi, the commentator of *On Manu* mentions that occupational guilds did not cover wide area and *śreṇī* is a body of traders and others who follow the same profession<sup>143</sup> and illustrates by mentioning tradesmen, artisans, money-lenders, coach-drivers and so forth.<sup>144</sup>

## 2.5 Different Stages of the Life or Āśrama Vyavasthā:

*Āśrama vyavasthā* is one of the leading foundations of ancient Indian society. It presents a systematic arrangement of what a man should do and when he should undertake prescribed functions and obligations. The word *āśrama* has been derived from the Sanskrit word *śrama* which means making an effort. P.V. Kane comments the four āśramas have been referred to, for the first time, in the *Aitareya Brāhmaṇa*.<sup>145</sup> The epic *Mahābhārata* describes four āśramas as “four rung ladder

<sup>141</sup> brahmanādvaiśyakanyāyāmanvaṣṭho nāma jāyaye |

niṣādaḥ śūdrakanyāyām yaḥ pārāśava ucyate ||

*Manusamhitā*, X.8

<sup>142</sup> abhavaṁścāsya vayasā samānāḥ suhrdaḥ sahāyaśca. tathā ca. bhrātaraḥ pārāśavau candrasenamātṛseṇau, .... kātyāyanikā cakravāṁkikā, ..., tāmbūladāyakaścaṇḍakāḥ, ..... kalādaścāmīkaraḥ, ..... lāsakayuvā tāṇḍavikāḥ, ... nartakī hariṇikā, ... kṣapaṇako vīradevaḥ, ....., dārduroko dāmodaraḥ, ... maskarī tāmracūḍaḥ, *Harṣacarita*, I, p.19

<sup>143</sup> *Manusamhitā*, VIII.2

<sup>144</sup> *Ibid.*, VIII.41

<sup>145</sup> “Perhaves the earliest reference to the four Āśramas, though somewhat obscure, occurs in

that takes a man in the direction of Brahma who awards *mokṣa*.”<sup>146</sup> In the *Harṣacarita*, Bāṇabhaṭṭa states that in the 7<sup>th</sup> century A.D., the society was governed by the laws of Manu.<sup>147</sup> The law always helps in the development of the individual and of the society as well. According to the law of Dharmaśāstras, there are the following four āśramas in Indian social life:

1. *Brahmacaryāśrama*
2. *Gārhasthyāśrama*
3. *Vānaprasthāśrama*
4. *Sannyāsāśrama*

### 2.5.1 Brahmacaryāśrama (Students' Life):

*Brahmacaryāśrama* implies the life of the students. The writer used the word *varṇibhiḥ*<sup>148</sup> to indicate *brahmacāriṇa*. At this time, the students get formal education in the preceptor's house. They also follow some rule and regulations, through which they acquire the proper manner. The writer Bāṇa mentions in his time, *gurukula* system (residential school) prevailed.<sup>149</sup> In this *āśrama*, the students were getting and discussing different types of knowledge residing in the *gurugṛha*.<sup>150</sup> Therefore, it is also known as *gurukulāśrama*. Bāṇabhaṭṭa mentions that in course of the study, the students performed certain services to their respective teachers and followed certain vows, such as- the students brought the green *kuśa* grass, leaves and fuel-wood.<sup>151</sup> They should offer the boiled-rice and *āmikṣā*<sup>152</sup> (i.e., a mixture of curds and boiled milk to all the Vaiśvadeva before taking dinner as oblation).<sup>153</sup>

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the Ait. Br.33.11.”- *History of Dharmaśāstra* Vol.II. part I; p.420

<sup>146</sup> *Mahābhārata*, Śāntiparvan. Ch.191

<sup>147</sup> ...manāmiḥ kartari varṇāśramavyavasthānām...,

*Harṣacarita*, II.p.36

<sup>148</sup> *Ibid.*, p.128

<sup>149</sup> gurukulmiti vidyārthibhiḥ,

*Ibid.*, I.p.44

<sup>150</sup> niravadyavidyāvidyotitāni ca gurukulāni sevamānaḥ,

*Ibid.*, I.p.19

<sup>151</sup> śuciśiṣyaśātānīyamānāharitakuśapūlīpalāśasamindhi,

*Ibid.*, II.p.21

<sup>152</sup> āmikṣīyakṣīrakṣāriṇīnā....,

*Ibid.*

<sup>153</sup> vaiśvadevapiṇḍa....,

*Ibid.*

This *āśrama* begins with the initiation ceremony i.e., *upanayana saṁskāra*<sup>154</sup> and ends with convocation ceremony i.e., *samāvarṭtana*.<sup>155</sup> In this context, the writer mentions his father performed all his religious ceremonies in proper time according to the Dharmaśāstras.<sup>156</sup> According to the *Śaṅketa* commentary- *samāvarṭto nispāditavṛttaḥ. snātaka ityārthaḥ*.<sup>157</sup> The students had to recite the Vedic texts and different types of Śāstras in this *āśrama*.<sup>158</sup> Bāṇa mentions that although Harṣa was a king, he also maintained the rules of *brahmacarya*.<sup>159</sup> The writer has given the description of *brahmacāriṇas*. He mentions a special term *baṭu*<sup>160</sup> to indicate *brahmacāriṇ*, who came to see the sacrifices and were crazy for money to get as alms.<sup>161</sup> They always performed the *sandhyāvandana* and recited the mantras with clapping of their hands as instructed by their teachers in the evening time.<sup>162</sup> According to V. S. Apte- *baṭu* means “a religious student or *brahmacāriṇ*.”<sup>163</sup> The writer Kālidāsa used the term *baṭu* to indicate the boy of a *brāhmaṇa* who is very fickle in character.<sup>164</sup> The writer mentions in this context that they had tawny hair.<sup>165</sup> He also uses the term *varṇi*<sup>166</sup> to imply the *brahmacāriṇa*. According to Pāṇini-

<sup>154</sup> *Manusamhitā*, II.108

<sup>155</sup> *Ibid.*, III.4

<sup>156</sup> [a] kṛtopanayanādikriyākālāpasya samāvarṭtasya.....pitāpi śrutismṛtivyahitaṁ kṛtvā...,

*Harṣacarita*, I.p.19

[b] yathākālamupanayanādayaḥ kṛtāḥ saṁskārāḥ, *Ibid.*, II.p.36

<sup>157</sup> *Ibid.*, p.73

<sup>158</sup> samyakapaṭhitaḥ sāṅgo vedaḥ. śrutāni yathāśakti śāstrāṇi, *Ibid.*, II.p.36

<sup>159</sup> grhītabrahmacaryamālīngitaṁ..., *Ibid.*, II.p.32

<sup>160</sup> yathākālamadhīyate va baṭavaḥ, *Ibid.*, III.p.38

<sup>161</sup> kratulobhāgatairbaṭubhiradhyāsyamānāni, *Ibid.*, II.p.21

<sup>162</sup> .....tāladhvanidhāvamāna alasavṛddhaśrotiyānumatena ...samdhyāṁ samavadhārayati

vātharaviṭabaṭusamāje, *Ibid.*, III.p.41

<sup>163</sup> Apte, V. S., *The student's Sanskrit Eng. Dictionary*, p.488

<sup>164</sup> capalo'yam baṭuḥ, *Abhijñānam Śākuntalam*, II.p.119

<sup>165</sup> kapilāśikhājālaṭaiḥ..., *Harṣacarita*, II.p.21

<sup>166</sup> *Ibid.*, II.p.28

*varṇādabrahmacāriṇi*.<sup>167</sup> Also we find the description of *brahmacāriṇa* who takes a special vow and puts on certain special dresses i.e., *yogapaṭṭaka*<sup>168</sup> and puts the marks in their head i.e., *puṇḍaka*.<sup>169</sup> The author describes Bhairavacārya as *kumārabrahmacāriṇam*<sup>170</sup> i.e., who has observed the vow of celibacy all his life from boyhood. P. V. Kane says-- “he was a *naiṣṭhikabrahmacārī* ‘a perpetual student’ and not *upakurvāṇa*.”<sup>171</sup>

### 2.5.2 Gārhashtyāśrama (Life of a House-holder):

It is the second and chief *aśrama* among the four āśramas.<sup>172</sup> Manu also prescribes that the students entered into this *gārhashtyāśrama* i.e., the life of householder, after completing his study and getting approval from his teacher.<sup>173</sup> Bāṇabhaṭṭa mentions that after completing his study and performing the convocation ceremony, he entered in to family life.<sup>174</sup> It shows the great social responsibilities. Therefore the writer said to the king Harṣa- *kāme bhujaṅgatā*.<sup>175</sup>

The Dharmaśāstras prescribes for the house-holder to perform the five daily sacrifices<sup>176</sup> i.e., *pañchamahāyajña* viz., *brahmayajña* (i.e., muttering mantras or teaching the Vedas), *pitṛyajña* (i.e., offering oblation or libations to the manes), *devayajña* (i.e., burnt offerings to the deities), *nṛyajña* or *atithiyajña* (i.e., hospitality to the incoming guests) and *bhūtajajña* (i.e., offering foods to the animals). Among

<sup>167</sup> *Aṣṭādhyāyī*, 5.2.134

<sup>168</sup> *Harṣacarita*, p.167

<sup>169</sup> *Ibid.*, I.p.3

<sup>170</sup> *Ibid.*, III.p.47

<sup>171</sup> *Ibid.*, p.346

<sup>172</sup> ...sarvāśramāṇāṃ mulamudāharanti....,

*Mahābharata*, śāntipavan, 191.10

<sup>173</sup> *Manusamhitā*, III.4

<sup>174</sup> [a] kṛtopanayanādikriyākālāpasya samāvṛttasya .....,

*Harṣacarita*, I.p.19

[b] dāraparigrahādabhyagārikō'smi,

*Ibid.*, II.p.37

<sup>175</sup> *Ibid.*

<sup>176</sup> *Ibid.*, III.70

these five yajñas, only some of them were more or less performed. At that time, it is seen the people had great responsibilities towards animals also. The writer describes that the householder had constructed the tanks on the courtyard and cakes for birds were thrown there.<sup>177</sup> Description is found that the girls offered the grain *nivāra* (i.e., a kind of wild rice growing without cultivation) to the birds and the pets.<sup>178</sup> It may be inferred that, at that time *bhūtayajña* was performed by the people. The householder must have respects towards the incoming guest. It is found in the *Harṣacarita* as to how people greeted the writer Bāṇa, when he returned to his native village.<sup>179</sup> And the king Harṣa was given respect and greeted by the sage Divākaramitra.<sup>180</sup> By the character of king Prabhākaravardhana, we find that he was not only an ideal king, but also an ideal father and ideal husband as well.<sup>181</sup> It is also found that his wife Yaśomatī was dutiful towards him (husband), towards dependents, towards servants, towards his parents and the guests.<sup>182</sup> Again, it is noticeable from the description of the *brāhmaṇa* Vātsāyana<sup>183</sup> that the sages also lived the lives of householders in the Bāṇa's time.

### 2.5.3 Vānaprasthāśrama (Forest Life):

In this *āśrama*, *vānaprasthin* must be men of self-control. In the *Harṣacarita*, Bāṇa has given the description of *vānaprasthin*. Bāṇa had given the vivid description of his fore-father, Sārasvata, who followed the vows of *brahmacarin* and went to the

<sup>177</sup> saṁniveśairāṅganāgastistambatalaviracitakṣiprapakṣipūpikāvāpikai..., *Ibid.*, VII.p.124

<sup>178</sup> bālikāvīkīryamāṇanīvārabālīni, *Ibid.*, II.p.21

<sup>179</sup> tatra ca ....snehasadbhāvai .....sasamstavaprakāṭitajñāteyairāpatairutasavadivasa  
ivābhinanditābhigamano bālamitramaṇḍalasya..., *Ibid.*, I.p.20

<sup>180</sup> ...snigdhamadhurayā vācā .....rājānamanvagrahītabhyanandacca...svāgatagīrā  
gurumivābhyāgataṁ bahu manyamānaḥ svenāsanenanimantrayāmcakre,  
*Ibid.*, VII.p.129

<sup>181</sup> *Ibid.*, IV.p.60-69

<sup>182</sup> tasya ca ....cakravākamayīva patipemṇi,...vasudhārāmayīva prasādeṣu,...vṛṣṭimayīva  
bhṛtyeṣu,...vetasamayīva guruṣu,...yaśomatī nāma mahādevī...abhūt, *Ibid.*, IV.p.57-58

<sup>183</sup> ....vātsyāyanā nāma gṛhamunayah, *Ibid.*, I.p.18

forest.<sup>184</sup> From his descriptions, it is found that the *vānaprasthin* were putting on *muñja-mekhalā*<sup>185</sup> (i.e., griddles). According to *Saṅketa* commentary- *mekhalā muñjatrṇādiracitam kaṭisūtram*<sup>186</sup> and dressed in bark-garments<sup>187</sup> and holding *āṣāṭa*<sup>188</sup> (i.e., a staff of the *palāśa* wood in their hands). It is mentioned in *Saṅketa* commentary- *āṣāṭasaṅgo dandaḥ syātpalāśo bratacārinam*.<sup>189</sup> It is also mentioned in the *Manusamhitā* that each of the three varṇas is to carry a staff of a particular tree.<sup>190</sup> They also used the *agina*<sup>191</sup> i.e., a deer skin used by the students for sitting. Sometimes, the *brahmacārin* held a water vessel in their hands.<sup>192</sup> Bāṇa mentions the seat of a *bratī* or ascetics is known as *ṛṣṭī*<sup>193</sup> (i.e., a seat made of *kuśa* grass for ascetics). These were their certain religious symbols. According to Manu- “a house holder, when he will find his hairs turned grey and skin of his body get wrinkled with lines, and see the son of his own son, he should be out for the forest.”<sup>194</sup> Of course, Sārasvata may followed this vow.<sup>195</sup>

The *bānaprasthin* lived in bank of the river, forests, mountains etc. We have found the *pārāśarī* Divākaramitra lived in the Vindhyaṛaṇya.<sup>196</sup> And the sage Bhairavācārya lived in a Bilvavātikā.<sup>197</sup> Goddess Sarasvatī lived in the bank of river

<sup>184</sup> ātmanāpyāṣādī, kṛṣṇājīnī, valkalī, akṣavalayī, mekhalī, jaṭī ca bhūtvā tapasyato  
janayitureva jagāmāntikam, *Ibid.*

<sup>185</sup> *Ibid.*

<sup>186</sup> *Ibid.*, p.68

<sup>187</sup> valkalī... ca bhūtvā..., *Ibid.*, I.p.18

<sup>188</sup> *Ibid.*

<sup>189</sup> *Ibid.*, p.68

<sup>190</sup> *Manusamhitā*, II.45

<sup>191</sup> kṛṣṇājīnī, *Harṣacarita*, I.p.18

<sup>192</sup> ...kṛtakamaṇḍalu..., *Ibid.*, I.p.4

<sup>193</sup> *Ibid.*, I.p.4

<sup>194</sup> *Manusamhitā*, VI.2

<sup>195</sup> atha sārasvato ...jaṭī ca bhūtvā tapasyato janayitureva jagāmāntikam, *Harṣacarita*, I.p.18

<sup>196</sup> atha krameṇa gacchata eva.....tanayā iva āṭavījātā vindhyasya .....āvedyamānam.....madhyame  
vayasi....divākaramitramadrākṣīt, *Ibid.*, VIII.127-128

<sup>197</sup> ...jīrṇamātrgrhasyottareṇa, bilvavātikā madhyāste, *Ibid.*, III.46



Mandākinī.<sup>198</sup> They could only take fruits, leaves etc. collected from the forest.<sup>199</sup> Therefore, Divākaramitra said to Harṣa that nothing belonged him in that forest which he can say his own.<sup>200</sup> And they didn't kill the animals, they respected and cared all the animals, and people equally. It is seen in the Divākaramitra's character.<sup>201</sup> The author mentions the Buddhist monks or *bhikṣu* were known as *pārāśarī*. According to *Saniketa* commentary- *pārāśarī bhikṣuḥ*.<sup>202</sup> They didn't accept the worldly life and became too pessimistic.<sup>203</sup>

The great epic *Mahābhārata* prescribes that the *bānaprasthin* should always avoid killing or injuring the animals in the world.<sup>204</sup> It is found in the description of Buddhist monks that they were carrying a peacock's feathers to put the insects etc. aside from their roads.<sup>205</sup>

#### 2.5.4 Sannyāsāśrama (Ascetic Life or Renunciation):

The last *āśrama* is known as *sannyāsa*. It found in the *Manusmṛiti*<sup>206</sup> that when a person becomes incapacitate by old age, then living in the forest, he shall pass the third period of his life; and forswearing company, he shall dedicate the fourth period of his life to the practice of asceticism. The writer Bāṇabhaṭṭa mentions

<sup>198</sup> [a] ...mandākinīdyuterasya mahānadasyopakaṇṭhabhūmayah. ..., *Ibid.*, I.p.8

[b].... pārāśarī divākaramitranāmā girinadūmāśritya prativasati, *Ibid.*, VIII.p.126

<sup>199</sup> phalamūlenāmṛtarasamapya.....svādimnā...śoṇavāriṇā śarīrasthitimakarot, *Ibid.*, I.p.8

<sup>200</sup> ....kandamūlaphalasya girisaridambhaso vā ke vayam, *Ibid.*, VIII.p.130

<sup>201</sup> [a]...sārikābhirapi dharmadeśanām darśayanti..., *Ibid.*, VIII.p.128

[b] saugataśīlaśītalasvabhāvaiḥ śardūlairapyamāmsāsībhirupāsyamānam....., *Ibid.*

[c] āsanopāntopaviṣṭa.....kesariśāvakatayā..., *Ibid.*

[d] vāmakaratalaniviṣṭena nivāramaśnatā pārāvataputena..., *Ibid.*

<sup>202</sup> *Ibid.*, I.p.75

<sup>203</sup> [a] saugatasyevarthasūnya.....vairāgyasya kṣāyāṇyabhilaṣataḥ, *Ibid.*, I.p.120

[b] bauddhabuddhimiva nirālambamanām, *Kādambarī*,p.131

[C] jinasyevarthavādaśūnyāni darśanāni, *Harṣacarita*,II.p. 35

<sup>204</sup> *Mahābhārata*, 46.26-29

<sup>205</sup> .....śikhipitcchālāñchano nagnāṭakaḥ, *Harṣacarita*,V.p.75

<sup>206</sup> *Manusmṛiti*,VI.33

the various types of ascetics and their duties also in his *Harṣacarita*. He mentions different names of ascetics such as- *pārāśarin*.<sup>207</sup> It founds in the *Sanskrit-English Dictionary*- it means the religious mendicant or *brāhmaṇa*, who have passed through three stages of student, house-holder and ascetic, leads a vagrant life and subsists upon alms.<sup>208</sup> And *bhikṣu*,<sup>209</sup> (i.e., a beggar or the Buddhist mendicant, who has entered the 4<sup>th</sup> order and subsists wholly upon the alms).<sup>210</sup> *khapaṇaka*<sup>211</sup> i.e., is known as *jainabhikṣu*,<sup>212</sup> *maskariṇa*,<sup>213</sup> *paribrājaka*,<sup>214</sup> *muni*,<sup>215</sup> and the word *bhadanta*<sup>216</sup> is also used to imply ascetics. The *Amarakoṣa* also accepts all these above mentioned as ascetics.<sup>217</sup> Bāṇa also mentions the female ascetics known as *kātyāyanikā*<sup>218</sup> (i.e., who wore the clothes made with red-robles). According to the *Śaṅketa* commentary- *vadanti kātyāyanikām dhṛtakāṣāyavāsasam*.<sup>219</sup> The male ascetics were encircling their body with *yogapaṭṭika*,<sup>220</sup> *kāṣāya*,<sup>221</sup> *cīvara*<sup>222</sup> *karpaṭa*<sup>223</sup> etc. Manu also prescribes that they carry bowl of alms, lives under a tree without companion, wears rags, *kaupīna*, and a *kanthā*, and treats friends and foes

<sup>207</sup> *Harṣacarita*, p.19, 28

<sup>208</sup> *Sanskrit-English Dictionary*, p.445

<sup>209</sup> *Ibid.*, I.p.19

<sup>210</sup> *The Sanskrit-English Dictionary*, p.531

<sup>211</sup> *Harṣacarita*, I.p.19

<sup>212</sup> *Ibid.*, Chātratoṣiṇī commentary, p.73

<sup>213</sup> *Ibid.*, p.19, 46

<sup>214</sup> *Ibid.*, p.45

<sup>215</sup> *Ibid.*, p.18

<sup>216</sup> *Ibid.*, p.130

<sup>217</sup> *bhikṣuparibrāṭakarmandī pārāśaryapi maskarī*, *Amarakoṣa*, II.7.41

<sup>218</sup> *Harṣacarita*, I.p.19

<sup>219</sup> *Ibid.*, p.74

<sup>220</sup> *Ibid.*, III.p.47

<sup>221</sup> *Ibid.*, VIII.p.126

<sup>222</sup> *Manusamhitā*, VI.44

<sup>223</sup> *Harṣacarita*, III.p.45

equally.<sup>224</sup> Such a person attains salvation easily.<sup>225</sup> The sage Divākaramitra was also living by alms.<sup>226</sup> Bāṇa mentions that the ascetics bathed in numerous rivers, which fall in to the ocean<sup>227</sup> and they visited various holy or sacred places.<sup>228</sup> Although, *Dharmaśāstra*<sup>229</sup> prescribes that only those, who adopted and overcome the three āśramas (systematically) were attributed the supreme status. As the brāhmaṇas were successful in doing that, they were superior to others. But it is found that without entering the *gārhaṣṭhāśrama*, the *brāhmaṇa* Sārasvata entered in to the *vānaprasthāśrama*.<sup>230</sup> According to the *Manusmṛiti*, the *brāhmaṇa*, who entered the first three āśramas and having thoroughly learnt the ten attributes of virtues, practiced them in life, and attained the most escalated status.<sup>231</sup> It reveals that in the 7<sup>th</sup> century, the ascetics practiced the *japa*, *yama*, *niyama* etc. Bāṇa mentions *pārāśarī* Divākaramitra followed that vows.<sup>232</sup> According to the *Yogasūtra* – the *yama* is the first aṅgas of the *yoga*<sup>233</sup> and the *niyama* is the second aṅgas of the *yoga*.<sup>234</sup> From the description of different types of ascetics and mendicants, who were came to meet the emperor Harṣavardhana in his assembly,<sup>235</sup> it is known that the ascetics and mendicants had largely increased in the 7<sup>th</sup> century A.D. and the kings also welcomed the visit of such people.

From the above discussions, it may be inferred that there were four castes based on criterion of birth and from the viewpoint of the social status. The *brāhmaṇa*

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<sup>224</sup> *Manusmṛiti*, VI.44

<sup>225</sup> *Harṣacarita*, VIII.p.126

<sup>226</sup> piṇḍapātī..... pārāśarī divākaramitra ....prativasati, *Ibid.*, VIII.p.126

<sup>227</sup> jalaṇidhimivānekanadanadīsaḥsraprakṣālitaśarīram, *Ibid.*, III.p.47

<sup>228</sup> ..bahupuṇyatīrthasthānaśucim, *Ibid.*

<sup>229</sup> *Manusmṛiti*, VI.88

<sup>230</sup> atha sārasvato.....yauvanārambha eva....jaṭi ca bhūtvā....jagāmāntikam, *Harṣacarita*, I.p.18

<sup>231</sup> *Manusmṛiti*, VI.92-93

<sup>232</sup> ..janma japasya, janma yamasya, nemiṇi niyamasya..., *Harṣacarita*, VIII.p.128

<sup>233</sup> *Yājñavalkyasmṛiti*, II.30

<sup>234</sup> *Ibid.*, II.32

<sup>235</sup> ekāntopaviṣṭaiśca jainairārhatīḥ pāśupatīḥ pārāśaribhirvarṇibhiśca....kṛtaparigrahaṁ rājadvāramagamat, *Harṣacarita*, II.p.28

acquired the superior position and other three castes performed their duties in a growing social order. It is also known that *āśrama* system was followed according to the laws of Dharmaśāstras. At last, it may infer that belonging to all these four orders, should be attentively pursued the ten-attributed virtue.<sup>236</sup>

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<sup>236</sup> *Manusamhitā*, VI.91-92

# *Chapter 3*

## **EDUCATION SYSTEM**

### **3.1 Meaning of Education**

### **3.2 Formal Education and Informal Education**

### **3.3 Curriculum of Formal Education**

3.3.1 Vedas and Vedāṅgas

3.3.2 Śikṣā

3.3.3 Kalpa

3.3.4 Vyākaraṇa

3.3.5 Nirukta

3.3.6 Metres Or Chandas

3.3.7 Astrology

3.3.8 Dhanurvedyā

### **3.4 Seats of Learning**

3.4.1 Teachers' Residence

3.4.2 Pariṣad

3.4.3 Goṣṭhī

3.4.4 Royal Court

### **3.5 Cultivation of Knowledge**

3.5.1 Aesthetics Sense

3.5.2 Saṅgīta-nāṭya-vādyā

3.5.3 Āyurveda

3.5.4 Purāṇa Itihāsa

3.5.5 Science of Dramaturgy

3.5.6 Sāmudrikaśāstra

3.5.7 Dharmaśāstra

3.5.8 Philosophical Knowledge

3.5.9 On Poetics

3.5.10 Pākaśāstra

3.5.11 Turagavijñānam And Hastyāyurveda

3.5.12 Pakṣivijñānam

3.5.13 Viśavidyā

# Chapter 3

## EDUCATION SYSTEM

In the *Harṣacarita*, Bāṇa has depicted Harṣa's reign revealing lots of socio-cultural information of the contemporary society. Value of education and education system of that society are also delineated sufficiently in the *Harṣacarita*.

### 3.1 Meaning of Education:

Education is one of the inevitable necessities of human race. The word 'education' has been derived from the Latin word 'Educare' which means 'to bring up' or 'to develop'. So, the basic meaning of education is 'to develop' or so to say, upliftment of humane values. Through education we get acquaintance with the accumulated experiences of human life. It is very difficult to give a definite meaning of the term 'education'. In Sanskrit, *vidyā* implies education, which comes from the Sanskrit root *vid*, meaning to know. It means knowledge, education, learning, science, lore, scholarship etc. The famous Indian classical poet Kālidāsa choose the term *vidyā* as the subject of study. According to him by practicing *vidyā* one can please others.<sup>1</sup> In the age of the *Mahābhārata* it was unimaginable that there could be any education without moral, virtue and value. Therefore, it was found in the *Mahābhārata* "nothing gives us such unfailing insight as education."<sup>2</sup> Some of the various definitions and its importance in human life as found in different Sanskrit books are given bellow-

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<sup>1</sup> vidyāmabhyāsaneneva prasādayitumarhasi,

*Raghuvamśam*, 1.88

<sup>2</sup> nāsti vidyā samam cakṣur....,

*Mahābhārata*, XII.339.6

[A]. In the *Yājñavalkyasmṛti*, it is stated that “Education is that which makes man assume good characters and useful to the society.”<sup>3</sup>

[b]. According to the *Arthaśāstra* “Education means training for the society and love for the nation.”<sup>4</sup>

[c]. According to Śāṅkarācārya “Education is the self realization.”<sup>5</sup>

When one reviews these various meanings of the word ‘Education’, one finds that education is a complex idea. The Indian concept of education is well summarized by the University Education Commission or Rādhakrishnan Commission 1948-49 as- “Education according to Indian tradition is neither merely a means of earning livelihood nor is it only a nursery of thought or, a school for citizenship. It is initiation into the life of spirit, a training of human souls in the pursuit of truth and practice of virtue. It is a second birth (*dvitiyam janam*).”<sup>6</sup> Again, according to Ānundoram Borooh, the famous composer of *English-Sanskrit Dictionary*, Education means *saṁskāraḥ*, which has been given by (your) father with great care.<sup>7</sup> According to the famous Dictionary *Viśvakoṣa- śikṣā* is a part of *Veda*.<sup>8</sup> The most common Indian word *śikṣā* is derived from the Sanskrit verbal root *śās*, which means ‘to control’, ‘to discipline’, ‘to instruct’ or ‘to teach’.

### 3.2 Formal Education and Informal Education:

There are different forms of education. Mainly education is of two types- formal education, and informal education. Formal education is undertaken in schools or institutions, specially established and maintained for the purpose. “Informal

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<sup>3</sup> karmanā manasā vācā yatnāddharmaṁ samācareta,  
asvargyaṁ lokaviddhiṣṭam dhannamapyacarena tu.

*Yājñavalkyasmṛti*, I.153

<sup>4</sup> catastra eva vidyā iti kautilyaḥ | tamabhidharmārtho yadavidyātvadvidyānaṁ vidyātvam.

*Arthaśāstra*, III. p.12

<sup>5</sup> ātmāsākṣātakāraḥ,

Brahmasūtra Śāṅkarābhāṣya.

<sup>6</sup> The Report of the University Education Commission, (Dec.1948-Aug.1949) Vol. I, p.38, 1<sup>st</sup> edn., 1950.

<sup>7</sup> pitā mahatā prayatnen samāropitā saṁskāraḥ,

*English Sanskrit Dictionary*, p.230

<sup>8</sup> vedāṅgaśāstraviśeṣaḥ,

*Viśvakoṣa*, p.356

education is not pre-planned. It is quite incidental. Informal education is imparted by social institutions like family, work groups, marriage, peer groups etc. from time immemorial. The objectives of informal education are the intergenerational transfer of knowledge, skills, values, as well as, the teaching of cultural norms. Daily experience and interaction with the social and economic environment play a vital role in informal education.”<sup>9</sup>

Although, there is no definite time for getting knowledge or education, the Smṛtikāras has given different opinions about the formal education. The education of Vedic period was indicative of an excellent educational system. During the Vedic period, forest educational system (*gurukula*) prevailed. The *gurukula* (preceptor’s house) system had also been followed in the time of Bāṇa (606-647A.D.). The famous *gurukula* (preceptor’s house) system may be compared to residential education school. The writer Bāṇabhaṭṭa notes in his *Harṣacarita* that, many residential schools were prevalent during his time.<sup>10</sup>

When Harṣavardhana had gone to the hermit of Divākaramitra, he saw the latter was surrounded by his pupils and students of various sects from different geographical locations.<sup>11</sup> Moreover, the students were involved in making discussions, repeating, doubting, expounding, establishing truths etc. while intellectually interacting with their teacher,<sup>12</sup> Here, a nice and vivid picture of the *gurukula* system is found. It also brings to light the different types of teaching methods at those times. On the other hand, Bāṇabhaṭṭa has mentioned that king Harṣa’s city was full of schools (*gurukulāni*) where the teaching was exceptional

<sup>9</sup> *Non-Formal Education on the people of Manipur Valley*, Thesis, KKHL, G.U.

<sup>10</sup> [a] niravadyavidyāvidyotitāni ca gurukulāni sevamānaḥ, *Harṣacarita*, V.p.19

[b] gurukulamiti vidyārthibhiḥ, *Ibid.*, III.p.44

<sup>11</sup> atha teṣāṃ.. madhye nānādeśīyaiḥ stānastāneṣu stānūnāśritaiḥ śilātalesūpaviṣṭamāna....  
paurāṇikaiḥ sāptatantavaiḥ śaivaiḥ śābdaiḥ ..... pratyucchārdhbhiḥ saṃśayānaiḥ  
vyutpādayadbhiḥ vivādamānaicchabhyasayadbhiḥ vyāchakṣanaiḥ śiṣyatām  
pratipannairdurādevāvedyamānam, *Ibid.*, VIII.p.128

<sup>12</sup> atha teṣāṃ madhye ...pratuccādbhiḥ saṃśayānaiḥ....vyutpādayadbhiḥ  
vivādamānaiḥ...pratipannairdurādevāvedyamānam...., *Ibid.*



(i.e., *niravadyavidyā*).<sup>13</sup> One of the most important characteristics of *gurukula* system is the relation between the teacher and the student. The relation between the teacher and the student had been built up with the foundation stone of humility, love and faith. Regarding the relationship between the teacher and the student in the Upaniṣadic age Dr. A.S. Altekar in his *Education in Ancient India*, remarks that direct, personal and continuous contact with teacher of noble character naturally produces great effect on the scholar during the pliable period of childhood and adolescence.<sup>14</sup> In the *Harṣacarita*, it is described how king Harṣavardhana had felt to see the sage Divākaramitra for the first time. He felt that Divākaramitra was the all in all of good conduct,<sup>15</sup> and happiness itself would find pleasure in him.<sup>16</sup>

In ancient India the stages of a human life were directed according to the law of Manu. In this *ākhyāyikā*, Bāṇa has described himself as a strong adherent of the laws of human life lay down by Manu (as guiding principles).<sup>17</sup> In the times of Bāṇa, *āśrama* system was followed by everybody in the society. There were four types of *āśramas*, which suggests people lived according to certain specific duties. These stages are viz., *brahmacarya* or *gurukula* (perceptions house), *gārhastya* (home), *vānaprasta* (hermit) and *sannyāsa* (life of forest). Among the four *āśramas*, *brahmacarya* comes first. This *āśrama* begins with the initiation ceremony (*upanayana saṁskāra*) which is the beginning of the Vedic study, and comes to the end with the convocation ceremony *samāvartana* (i.e., a student's coming back home after finishing his course of study), and one could enter into family after getting order by his father. It was made compulsory for all the boys of the upper three classes i.e. *brāhmaṇa*, *kṣatriya* and *vaiśya*. Originally, education was the main purpose of this ritual. In this context, reference should be made to the famous poet

<sup>13</sup> atha śanaiḥ śanairatyudāraravyavahṛtirmanohṛnti brhānti rājakulāni vīkṣamāṇaḥ

..... niravadyavidyāvidyotitāni ca gurukulāni sevamānāḥ, *Ibid.*, I.p.19

<sup>14</sup> *Education in Ancient India*, p.32

<sup>15</sup> sarvasvaṁ sadvṛttatāyāḥ, *Harṣacarita*, VIII.p.128

<sup>16</sup> ....nirvṛtiṁ sukhasya..., *Ibid.*

<sup>17</sup> idānīm tu sugata iva śāntamanasi manāmiva kartari varnāśramavyavasthānām samāvartinīva ca  
sākṣāddaṇḍabhr̥ti debe śāsati....., *Ibid.*, II.p.36

Kālidāsa who has depicted in his *Raghuvamśam*, directly or indirectly, that the infancy is the most suitable and the best period for practicing *vidyā*.<sup>18</sup>

All these rules are related to *brāhmaṇa* students at that time. In the *Harṣacarita*, it is found that Bāṇa had been sent to *gurugṛha*, on his way back home after finishing his course of study. It is found that the father of Bāṇa had performed all the purificatory ceremonies (*samskāra*) in case of Bāṇa (i.e., in the case of a *dvija* from conception of birth, such as *jātakarma*, *nāmakaraṇa*, *uponayana* etc.). Initiation ceremony is the beginning of the Vedic study<sup>19</sup> and comes to the end with the convocation ceremony (*samāvarttana*), a student's coming back home after finishing his course of holy study. After this, one can enter in to the family life after getting approval from his teacher.<sup>20</sup> The *upanayana* ritual, which marked the beginning of religious and literary education, was made obligatory for all both male and female. The *upanayana* ceremony, as explained in the *Atharvaveda*, means a new birth when the pupil emerges as a *dvija* or twice born.<sup>21</sup> The pupil owes his first birth to his parents, which is actually a mere physical birth, and the birth which unfolds his mind and soul is the second one. Bāṇa was a *brāhmaṇa* boy and had completed his formal *gurukula* education before the age of 14,<sup>22</sup> after which he entered into the family life and lived as diligent householder.<sup>23</sup>

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<sup>18</sup> śaiśavebhyastavidyānām.....,

*Raghuvamśam*, I.8

<sup>19</sup> garvāṣṭameabde kurbīta brāhmanasyopanayanam |

garbhādaikādaśe rājño garbhāttu dvādaśe vaiśyaḥ ||

*Manusmṛiti*, II.36

<sup>20</sup> gurunānumataḥ snātā samāvṛtto yathāvidhi |

udhāheta dvijo bhāryām savarṇā lakṣaṇānvitam ||

*Ibid.*, III.4

<sup>21</sup> ācārya upanayanmāno brahmacārinam kṛnute garbhamantaḥ |

tām rātristiśra udare bibharti tām jātamdrastrumabhisamyanti devaḥ || *Atharvaveda*, 11.3.1.3

<sup>22</sup> [a] brāhmaṇo'smi jātaḥ somapāyinām varṇse vātsyāyanānām,

*Harṣacarita*, II.p.36

[b] kṛtopanayanādikriyākālāpasya samāvṛttasya caturdaśavarṣadeśīyasya pitāpi

śrutismṛitivyahitaḥ kṛtvā dvijajanocitaḥ nikhilaḥ puṇyajātaḥ kālenadaśamīṣṭha evāstamagāt.

*Ibid.*, I.p.19

<sup>23</sup> dāraparigrahādabhyagāriko'smi,

*Ibid.*, II.p.36

Again, descriptions are to be found about the wearing brāhmanical-thread (*yajñopavīta*) by the female counterpart also. Bāṇabhaṭṭa has described that devī Sarasvatī's body was rendered pure by the brāhmanical-thread (*yajñopavīta* or *brahmasūtra*) hanging down from her shoulder, as if it were a coil of virtue<sup>24</sup> and she was a very learned girl in whose tongue flow vidyās.<sup>25</sup> This proves that at that time the girls were also performing initiation. In the *Kādambarī*, Mahāśvetā was rendered the *brahmasūtra*.<sup>26</sup> About the prince's education in the 7<sup>th</sup> century A.D., Bāṇabhaṭṭa has vividly described in his other *gadyakāvya*, the *Kādambarī*. Here, he has mentioned that the prince Chandrāpīḍa, son of king Tārāpīḍa, had entered to school in 6 years old, after performing the religious ceremony (i.e., *cūḍākaraṇa*),<sup>27</sup> and also, that he came back to *rājakula* completing his study in 16 years<sup>28</sup> after getting approval from his teacher.<sup>29</sup> In this context, the author has mentioned that the king Tārāpīḍa offered an extensive building outside the city, where prince Candrāpīḍa would receive all types of knowledge<sup>30</sup> with other common pupils, from many expert teachers.<sup>31</sup> Besides this, the curriculum of formal education, which were being acquired by Candrāpīḍa in the school are such as-

*pade, vākye, pramāṇe, dharmaśāstre, rājanītisu, vyāyāma vidyāsu, cāpacakracarmakṛpānaśaktitomaraparaśugadāprabhṛtisu, sarvesvāyudhaviśeṣesu, .....rathacaryāsu, ...vināvenu..prabhṛtiṣuvādyesu, bharatādipraṇīteṣu*

<sup>24</sup> vidvānmānasanivāsalagnena guṇakalāpenevaṃsāvalambinā brahmasūtreṇa  
pavitṛkṛtakāyā....., *Ibid.*, I.p.3

<sup>25</sup> vadanapraviṣṭasarvavidyācaraṇālaktakaraseneva pāṭalena sphuratā daśanacchadena virājamānā,  
*Ibid.*

<sup>26</sup> maṇḍalīkṛtena brahmasūtreṇa pavitrīkṛtakāyām, *Kādambarī*, p.130

<sup>27</sup> krameṇa kṛtacūḍākaraṇādikriyākālāpasya śaiśavamatikrām candrāpīḍasya, *Ibid.*, p.260

<sup>28</sup> ayamatrabhavato daśamaḥ saṃvatsaro vidyāgrhamaddivasataḥ praviṣṭo'si  
śasthamanubhavantavarṣam. evaṃ sapiṇḍitenamunā śorśeṇa pravardhase, *Ibid.*, p.269

<sup>29</sup> kumāra, mahārājaḥ samājñāpayati.....śikṣitāḥ sakalāḥ kalāḥ.....anumato'si vinirgamāya  
vidyāgrhātsarvācāryaiḥ, *Ibid.*

<sup>30</sup> ...sakalaḥ kalākalāpaḥ, *Ibid.*, p.126

<sup>31</sup> sarvavidyācāryāṇaṃ ca saṃgrahe yatnamatimahāntamanvaṣṭhit, *Ibid.*, p.125

*nātyaśāstreṣu, nāradīyaprabhṛtiṣu gandharvavidyā....anyeṣu api kalāviśeṣeṣu param kauśalamavāp.* <sup>32</sup>

It implies that prince Caṇḍrāpīḍa did not only study the different branches of knowledge such as grammar, philosophy, *Dharmaśāstra* etc., but also gained the highest skill in gymnastics, in all kinds of weapons such as bow, shield, battle-axe etc., besides driving and elephant riding. He also acquired knowledge about the use of musical instruments such as flute and drum. He also learnt the laws of learning laid down by Bharatamuni, all the mechanical arts, the Vedas and the science of music etc. All types of subjects were recommended for the princes in that period. Under the king Puṣpabhūti's dynasty, the princes were taught about all these arts.<sup>33</sup> Although, the *Arthaśāstra* prescribed the knowledge of all four science is essential for the king.<sup>34</sup> Manu also mentioned the four subjects for king's education (i.e., *ānvikṣikī, trayī, vārtā* and *daṇḍanīti*.)<sup>35</sup> However, in the 7<sup>th</sup> century A.D., the education of the princes was different from the time of smṛtis.

### 3.3 Curriculum of Formal Education:

The statement- *bāṇocchiṣṭam jagatasarvam* implies that Bāṇa had touched everything under the Sun, leaving nothing untouched for the later poets. The word *ucchiṣṭa* means anything that is left out and particularly a portion of the food left out after consumption. Popularly it means anything that is polluted by touch. So it is quite natural that one can have knowledge of all the branches of learning from this *gadyakāvya*.

There were many branches of knowledge studied by the people of those days. Following are some types of training and some modes of behavior, which had been considered to be most essential in ancient Indian society.

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<sup>32</sup> *Kādambarī*, purvārdhaḥ.p.263

<sup>33</sup> gurukulamiti vidyārthibhiḥ,

*Harṣacarita*, III.p.44

<sup>34</sup> *Arthaśāstra*, 1.2

<sup>35</sup> *Manusamhitā*, VII.43

### 3.3.1 Veda and Vedāṅgas:

The Vedas are referred to in many places in various ways in the *Harṣacarita*. In some places Vedas are referred to as *Śruti*.<sup>36</sup> In a narrow sense *Smṛti* and *Dharmaśāstra* are synonyms; therefore, Manu says that *smṛtistu vedo vijñeyo dharmaśāstram tu vai smṛtiḥ*.<sup>37</sup> Again, the word *trayī* has been used for *Veda* also.<sup>38</sup>

At that time, the students had to study the *caturaveda*, and also the six auxiliary branches (*sāṅgo*) namely

1. Phonetics (*Śikṣā*)
2. Ritual of sacrifices (*Kalpa*)
3. Grammar (*Vyākaraṇa*)
4. Etymology and exegesis (*Nirukta*)
5. Metres / prosody (*Chandas*)
6. Astronomy (*Jyotiṣa*).

The people of the 7<sup>th</sup> century A.D. studied the Vedas. Bāṇa has also mentioned that he had studied the all the six Vedāṅgas.<sup>39</sup> Among the six, the *Kalpa* (ritual), *Chandas* and *Jyotiṣa* (astronomy) are referred in many places. On the other hand, *Śikṣā* (phonetics), *Nirukta* (etymology) and *Vyākaraṇa* (grammar) are mentioned more or less.

According to the *Arthaśāstra*, the studies of the Vedas and philosophy loomed large even in the princely curriculum.<sup>40</sup> Bāṇabhaṭṭa gives us a detailed description of the curriculum for the education of princes in the *Kādambarī*. Here, it is informed that prince Candrāpīḍa had acquired the knowledge of all the mechanical arts, the Vedas and many different branches.<sup>41</sup>

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<sup>36</sup> śrutipraṇayibhiḥ praṇavairiva karṇāvataṁsakusumamadhukarakulairūpāsyamānā,

*Harṣacarita*, I.p.3

<sup>37</sup> *Manusamhitā*, II.10

<sup>38</sup> trayīmaye tejasi....,

*Harṣacarita*, I.p.76

<sup>39</sup> samyakapaṭhitāḥ sāṅgo vedāḥ, śrutāṇi yathāśaktiḥ śāstrāṇi, *Ibid.*, I.p.36

<sup>40</sup> *Arthaśāstra*, I.2

<sup>41</sup> *Kādambarī*, pūrvārdha.p.263

At that time, the birds like Parrots (*śuka*) and Mainas (*sārikā*) etc. were also trained by making them repeatedly hear the teacher's reciting of the Vedic mantras. The birds could imitate correctly the recitation of those Vedic mantras. Students could take lessons from the trained birds, instead of the teachers, in leisure. Those birds also helped the ṛtvijas in giving leisure during the time of sacrifices (*yāga*).<sup>42</sup> Giving knowledge to the birds was seen in the 7<sup>th</sup> century A.D. only. unlike in the Upaniṣadic age.

### 3.3.2 Śikṣā:

The word *śikṣā*, generally used for education, is to be found in the Vedic hymns. It means learning to recite. Education in ancient India consisted of the idea of learning to recite the holy scripter's. According to Anundoram Borooah phonetics means *svaravijñānam*.<sup>43</sup> It teaches the source and proper pronunciations of words. When the king Probhākaravardhana was in death-bed, the people of the *rājikula* had recited the Vedic mantras, which are mentioned briefly in the *Harṣacarita*.<sup>44</sup> Bāṇa has great knowledge about *svaravijñānam*. Therefore the jingling anklets of devī Sarasvatī's feet are fancied by the poet as two disciples reciting loudly the *padapāṭha* and the *kramapāṭha*.<sup>45</sup>

### 3.3.3 Kalpa:

*Kalpa* prescribes rules for ceremonial and sacrificial acts. Bāṇa has described various ceremonial and sacrificial acts in the *Harṣacarita*. When the king Prabhākarvardhana had been in death-bed, some of the citizen performed

<sup>42</sup> śukasārikārabdhāadhyayaṇādiyamānopādhyāyaviśrāntisukhāni, *Harṣacarita*, I.p.21

<sup>43</sup> *English Sanskrit Dictionary*, p.519

<sup>44</sup> paṭhyamānamahāmāyurīpravatyamānagrhaśāntinirvatya  
mānabhūtarakṣābalividhānam,.....prayatavipraprastutasamhitājapam,  
japamānarūdraikādaśisavdāyamānaśivagrham..., *Harṣacarita*, V.p.76

<sup>45</sup> śiṣyadvayeneva padakramamukhereṇa nupurayugaleṇa vācālitacaraṇā, *Ibid.*, I.p.3

*koṭihoma*,<sup>46</sup> *ṣaḍāhutihoma*<sup>47</sup> etc., and also recited the various Vedic mantras such as- *ādityahr̥daya mantra*,<sup>48</sup> *rudraikādaśī mantra*,<sup>49</sup> *pañchabrahma*<sup>50</sup> for quick heal of the king. The mention of sin destroying *aghamarṣaṇa*<sup>51</sup> *mantra* is also found in many places in the *Harṣacarita*. *Aghamarṣaṇa* is a term applied to the hymn of three verses, beginning with- *ṛtam ca satyam cāḍḍbhiddhāttapasoadhyajayat*.<sup>52</sup> It founds that- *sarvainasāmapadhvaṇsi japyam triṣvaghamarṣaṇam*.<sup>53</sup>

Every subject has some norms and regulations. Without abiding by those norms, one cannot acquire the proper knowledge of those subjects. There had been strong regulations regarding the recitation of Vedic mantras in 7<sup>th</sup> century. In that time, the people followed the proper chanting of the Vedic mantras. A *mantra* should be perfect or entire (*avikala*), when recited. A description of a story<sup>54</sup> is found where the sage Durvāsā failed to follow the norms of chanting the mantras, and so Sarasvatī laugh at him.<sup>55</sup>

### 3.3.4 Vyākaraṇa:

In many places, the science of grammar has been referred to by the prose-writer Baṇabhaṭṭa. To give the name of his prose-composition (i.e., *Harṣacaritam*), he has followed the rules of grammar. *harṣasya caritamadhikṛtya kṛto granthaḥ*

<sup>46</sup> koṭihomadhūmalekhābhi.....,

*Ibid.*, V. p.76

<sup>47</sup> kriyamāṇaṣaḍāhutihomam.....,

*Ibid.*

<sup>48</sup> *Ibid.*

<sup>49</sup> *Ibid.*

<sup>50</sup> *Ibid.*

<sup>51</sup> aghamarṣaṇamuṣitakilbiṣaviṣagadollāghalaghuṣu yatiṣu,

*Ibid.*, I.p.5

<sup>52</sup> *R̥gveda*, X.190

<sup>53</sup> *Amarakoṣa*, 2.7.47

<sup>54</sup> *Harṣacarita*, I.p.2

<sup>55</sup> athātiroṣaṇaḥ prakṛtyā mahātapā muniratrestanayastārāpaterbhrātā nāmnā durvāsā dvitiyena  
mandapālanāmnā muninā saha kalahāyamānaḥ sāma gāyankrodhāndho  
visvaramakarot.....vāṇmayamiva nirmalam dikṣu daśānājyosnālokaṁ vikiranī devī  
sarasvatī śrutvā jahāsa,

*Ibid.*, I.p.3

*harṣacaritam*- Here the affix *ana*, (*aa*) and (*ch*) *iya* are added to words to denote works. Although, according to the best grammarian Pāṇini- *adhikṛtya kṛte granthe*.<sup>56</sup>

### 3.3.5 Nirukta:

The *Nirukta* (i.e., the knowledge of etymology) gives the meanings of words. The writer Bāṇa has used the word *suṣumṇaraśmi*,<sup>57</sup> to describe the birth of the king Prabhākaravardhana's sons. The word has great etymological meaning. Yāskachārya gave the meaning *suṣumṇaraśmi* in this way-*athāpyasyaiko raśmicchandramāsam prati dipyate tatetenopekṣitavyamādityo asya diptirbhavati. suṣumṇaḥ surjaraśmicchandramā gandharvaḥ' ityapi nigamo bhavati*.<sup>58</sup>

This means the waxing of the Moon was due to a ray of the Sun called *suṣumṇa* and that the waning was due to the digits of the moon being drunk by the gods. Therefore, he mentions such a way also-*suṣumṇāstutaśaśisudhāśīkarastabakatārakitatīrām....*<sup>59</sup>

### 3.3.6 Metres or Chandas:

The *Chandas* are referred to in many verses in various ways. Mainly, Bāṇa has used *vaktra* and *aparavaktra* metrics in many verses. For example-

*vihaga; kuru dr̥ḍham manaḥ...|*  
*.....sumeruśiro virocanaḥ ||*<sup>60</sup>

According to the Bhāmaha, the *vaktra* and *aparavaktra* metres initiate future events on befitting occasions.<sup>61</sup> Bāṇa has shown his excellent knowledge of *chandas*

<sup>56</sup> Pāṇini, IV.3.87

<sup>57</sup> 'āryaputra, jñāmi svapne bhagavataḥ .....dvau kumārakau.....praṇamyamānau kanyāyeikayā ca candramūrteiva suṣumṇaraśminirgatayānugamyamānau kṣititalamavartirnau,

*Harṣacarita*, IV. p.59

<sup>58</sup> *Nirukta*, II.2,2

<sup>59</sup> *Harṣacarita*, I. p.8

<sup>60</sup> *Ibid.*, V. p.80

<sup>61</sup> वृत्तमākhyāyate tasyām nāyakena svaceṣṭitam |

vaktraṁ cāparavaktraṁśca kāle bhāvyaṛthśamsi ca ||

*Kāvyaḷaṅkāra*, I.26



(i.e., the science of prosody) by employing the different types of metrics in the *Harṣacarita*.<sup>62</sup>

### 3.3.7 Astrology:

From *Harṣacarita* we can infer that in the 7<sup>th</sup> century A.D., faith on Astrology prevailed among the people. Bāṇa refers to the astrologers as *trikāḷajña*,<sup>63</sup> *mouhurtrikā*,<sup>64</sup> *vyotiṣṭi*,<sup>65</sup> *ganaka*<sup>66</sup> etc. who were expert in studying the supposed good and evil effects of the planets on human. When prince Harṣavardhana, the 2<sup>nd</sup> son of King Prabhākarvardhana was born, the time was recorded as the month of *jyeṣṭhā*; the Moon was in the *kṛtrikā* constellation, and the youth of the night was about to climb up (i.e., the night was just beginning).<sup>67</sup> P. V. Kane comments at this points thus- “It seems to us impossible from an astrological point of view that all the planets were in their exaltation at the time of Harṣa’s birth.”<sup>68</sup> Again, at the time of Harṣa’s birth, king Prabhākarvardhana invited the eminent astrologers, known as Tāraka, for predicting the future of his new born child.<sup>69</sup> Again the people of 7<sup>th</sup> century followed the astrological prophesy in their every day life, especially on auspicious occasions. The astrologers were engaged to find out the proper time

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<sup>62</sup> niyatirvidhāya puṁsām prathamam sukhamupari dāruṇam duḥkham |  
kṛtvālokaṁ taralā taḍidiva vrajam nipātayati ||  
pātayati mahāpuruṣānsamameva bahūnanādareṇaiva |  
parivartamāna eakaḥ kālaḥ śailānivānantaḥ ||

*Harṣacarita*, V.p.74

<sup>63</sup> *Ibid.*, IV.p.61

<sup>64</sup> *Ibid.*, VII.p.108

<sup>65</sup> *Ibid.*, IV.p.61

<sup>66</sup> *Ibid.*

<sup>67</sup> tataśca prāpte jyeṣṭhāmūlīye māsi bahulāsu bahulapakṣadvādaśyām vyatīte pradoṣasamaye  
samārūrūkṣati,

*Ibid.*

<sup>68</sup> *Ibid.*, p.396

<sup>69</sup> asminneva ca kāle rājñah paramasaṁmataḥ śataśah saṁvāditātīndriyadeśo  
darśitaprabhāvaḥ..... grahasaṁhitānām pārḍśca sakalaganakamadhye mahito hitāśca  
trikāḷajñābhagbhajakastārako nāma ganakaḥ samupasṛitya vijñāpitavān..., *Ibid.*, IV.p.61

(*lagna*) of Rājyaśrī's marriage.<sup>70</sup> And they had also declared the proper time for the arrival of the bridegroom.<sup>71</sup>

It is found that the king Harṣavadhana consulted a group of astrologers<sup>72</sup> on the eve of his army expedition (*daṇḍayātrā*). The astrologer calculated a hundred times and said that when an hour for the expedition was given that was fit for the conquest of even the four quarters. The author Bāṇa<sup>73</sup> also believed in astrologers views; therefore he had started his journey at an accurate and calculated time, which the astrologer fixed, to meet the king Harṣavardhana.

At that time, the people had depended on environment or nature for setting the time. For indicating the time, they used some words such as *yāma* i.e., when the Sun had gone up (in the sky) only for one watch. *Yāma* means a period of three hours.<sup>74</sup> It mentions-*dvauḥ yāmapraharau samau*.<sup>75</sup>

### 3.3.8 Dhanurvidyā:

It is found in the *Harṣacarita* that, the young princes were taught many of the fine arts and the art of handling of weapons as well. The king's sons Rājyavardhana and Harṣavardhana got the knowledge of different subjects, and also they were taught about the handling of weapons, and, so their hands were begrimed with marks by the practice of sword play at the time of proper age.<sup>76</sup>

<sup>70</sup> [a] āgatajāmātrnivedanāgataṁ ca taṁ gātvā kṛtasamsaram rājā 'yāminyāḥ prathame yāme vivāhakālātyayakṛto yathā na bhavati doṣaḥ' iti sandīśya pratīpam prāhiṇot, *Ibid.*, IV.p.70

[b] āhūyamāna iva mauhūrtikāiḥ....,

*Ibid.*

<sup>71</sup> evaṁ vadataiva tasminnīpamupāsṛtya mauhūrtikāḥ 'deva, samāsīdati lagnavelā vrajatu jāmātā kautukagrham etyucuh....,

*Ibid.*

<sup>72</sup> atha vyatīteṣu ca keśuciddivaseṣu mauhūrtikamaṇḍalena śataśaḥ sugaṇite supraśaste'hani .....diśāṁ bijayayogye daṇḍayātrālagne.....bhavanānnirjagām, *Ibid.*, VII.p.108

<sup>73</sup> mauhūrtikamatena kṛtanakṣatradhadaḥ, śobhane mūhūtre.....prītikūṭānniragāt, *Ibid.*, II.p.26

<sup>74</sup> evamatikrāmatsu divaseṣu gacchati ca kālē kadācidyāmamātrodgate ca ravāvuttarasyām....., *Harṣacarita*, I.p.8

<sup>75</sup> *Amarakoṣa*, 1.4.6

<sup>76</sup> [a] yogyākāleṣu dhīrairdhanurdhanibhirabhyaṇopabhogāddigvadhūbhirivālapantau,

*Harṣacarita*, IV.66

### 3.4. Seats of Learning:

#### 3.4.1 Teachers' Residence:

In the Upaniṣadic times, the teacher's hermitages were the living centers of learning. The teacher admitted the pupil into his residential institution after the performance of the initiation ceremony of the student. Mainly, the teachers' hermitages were served as the seat of learning. We have found the vivid description of residential institution by Divākaramitras hermitage. When Harṣavardhana had gone to the hermitage of Divākaramitra, he saw the latter was surrounded by his pupils and students of various sects from different geographical locations.<sup>77</sup>

#### 3.4.2 Pariṣad:

The *pariṣad* was that where persons of different stages come to quench their thirst for knowledge. Infact, *pariṣad* was also a centre for the cultivation of knowledge, where the scholars gathered together and discussed various things together. The author Bāṇabhaṭṭa has clearly stated in his *Kādambarī*, that the king Śudraka's *mantrīpariṣad* was filled with different types of Scholars; with them he had passed his day and night discussing on various topics.<sup>78</sup>

#### 3.4.3 Goṣṭhī:

The word *goṣṭhī* implies the assembly or discourse. In ancient times *goṣṭhī* was somewhat like a modern club. P. V. Kane comments- "an assembly or in a club or an assembly of learned man."<sup>79</sup> According to the *San̥keta* commentary-

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[b] anudivasaṁ śāstrābhyāsasyāmikākalaṅkitamaśeṣarājaka....., *Ibid.*

<sup>77</sup> atha teṣāṁ taruṇāṁ madhye nānādeśīyaiḥ stānastāneṣu stānunāśritaiḥ  
śilātalesūpaviṣṭamāna..... paurāṇikaiḥ sāptatantavaiḥ śaivaiḥ śābdaiḥ..... pratyuccardbhiṣca  
saṁśayanaiṣca vyutpādayadbhiṣca vivadamānaiścābhyasyadbhiṣca vyācakṣāṇaiṣca śiṣyatām  
pratipannairdūrādevāvedyamānam, *Harṣacarita*, VIII.p.128

<sup>78</sup> [a] yathaiva ca divasamevamarabdhavividhakriyāparihāsacaturaiḥ suhṛdbhirupeto  
niśāmanaiṣīt, *Kādambarī*, p.24

[b] kadācidābaddhavidagdhamandalah kāvyappravandharacanena..., *Ibid.*, p.23

<sup>79</sup> [a] *Harṣacarita*, p.214

*samānavidyāvitraśilabuddhivayasamurupairālāpairekatrāsanabandho goṣṭhī*.<sup>80</sup>

Different types of scholars gathered together and exchanged their views in *goṣṭhī*. Infact, this type of conferences were held by the kings who were the great patron of knowledge. In the ancient time, Janaka, the great king of Videha also once performed a sacrifice to which he invited all the erudite scholars of the *kurupāñcāla*.<sup>81</sup> It is found in the *Harṣacarita* that different types of conference were being organized in the 7<sup>th</sup> century A.D. King Harṣavardhana's royal assembly had been filled with heroes, thinkers, speakers etc.<sup>82</sup> Again, description of *vidyāgoṣṭhī*<sup>83</sup> is found, organized by the god Brahmā, in which debating circle expressed their views or mutually discussed on higher problems of life attended by renowned scholars.<sup>84</sup>

#### 3.4.4 Royal Court:

In a royal court, the scholars discussed various problems. The king attached was encircled by learned men who were expert in different fields, and whose accompaniment was like an anthodium to the king. Description is found in the *Kādambarī* that, the king Śudraka was sitting in his royal court with the scholars who were very expert in various topics.<sup>85</sup> Again, the writer Bāṇabhaṭṭa has described that, the king Harṣavardhana's royal courts (*rājakulāni*) were full of various

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[b] *Ibid.*, p.561

<sup>80</sup> *Ibid.*, I.p.13

<sup>81</sup> *Bṛhadāraṇyakopaniṣad*, III.1.1

<sup>82</sup> [a] *bīragoṣṭhī*su pulakitenā kapolasthalenānurāgasandeśamivopāṃṣu raṇaśriyaḥ

śṛṇvantam,

*Harṣacarita*, II.p.32

[b] mahāhalāpagambhūraguṇavadgoṣṭhīscopatiṣṭhamānaḥ,

*Ibid.*, I.p.19

<sup>83</sup> *Ibid.*, I.p.2

<sup>84</sup> purā kila bhagavānsvalokamadhiṣṭhanparameṣṭhī .....parivṛto brahmodyāḥ kathāḥ

kurvannanyāśca niravadyā vidyāgoṣṭhirbhāvayan.....vidyāvisamvādakṛtāśca tatra

teṣāmanyonyasya vidyāvivādāḥ prādurabhavan,

*Ibid.*

<sup>85</sup> amaragurunāmapi prajñāyopahāsadbhiranekakulamāgataiḥ .....prabuddhaiścāmātaiḥ

parivṛttaḥ samānavayovidyālaṃkārai...rājaputraiḥ saha ramamānaḥ

prathame.....sukhamaticiramuvāsa,

*Kādambarī*, p.20-21

meritorious (*guṇavatam*) scholars who were attending the meetings organized for valuable discussions.<sup>86</sup>

Besides this, there was no fixed place of attaining knowledge at that time. There are instances of pupils sitting in various places in the *aśrama* of Divākaramitra. Some students sat on the rocks, some on bower, some under the shade of the trees, some even on the massive roots of huge trees to attain knowledge.<sup>87</sup>

### 3.5 Cultivation of Knowledge:

In the *Harṣacarita* there is no mention (hints) of giving the formal education to the women counterpart. But from the various descriptions it is known that women were expert in various fields. Description of giving formal education to princess Rājyaśrī is also absent.

#### 3.5.1 Aesthetics Sense:

In the *Harṣacarita* vivid descriptions of *devajanavidyā*, i.e., the knowledge of making perfumes, dancing, singing, playing and other fine arts are to be found. In the 7<sup>th</sup> century A.D., these various special courses were prescribed for female. People wished their daughters too, should get educated. King Probhākarvardhana arranged everything necessary for his daughter Rājyaśrī, so that she could acquire the knowledge about dancing, singing and all the arts and practice them. So, she was called *vidagdā*.<sup>88</sup>

In Bāṇa's time, the people had great aesthetics values, which were seen very clearly during the marriage of Rājyaśrī. When the king had arranged the marriage

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<sup>86</sup> atha śanaiḥ śanairatyudāravavahṛtirmanohṛnti bṛhanti rājakulāni  
vīkṣamāṇaḥ,.....mahārlāpagambhiraguṇavadgoṣṭhiścopatiṣṭhamāṇaḥ,.....svabhāvagambh-  
īradhīdhanāni vidagdhamāṇḍalāni ca gāhamāṇaḥ..., *Harṣacarita*, I.p.19-20

<sup>87</sup> atha teṣāṃ taruṇāṃ madhye nānādeśīyaiḥ .....sthānūnāśritaiḥ  
śilātalesūpaviṣṭairlatābhavanānyadhyāvasadbhiraravyānīkuñjeṣu nilīnairviṭapacchāyāṣu  
niṣannaistarumūlāni niṣevamānai.....āvedyamānam, *Ibid.*, VIII.p.128

<sup>88</sup> atha rājyaśrīrapi nṛtyagītādiṣu vidagdhasu....., *Ibid.*, IV.p.67

party, the people got busy to decorate the city, palace, walls (*prākāra*) of the houses and the street.<sup>89</sup> The king invited the best artesian and sculptors from different countries to decorate the city.<sup>90</sup> Some women prepared clothes or saris as bridal dress for princess Rājyaśrī.<sup>91</sup> They also collected the woolen threads for making a marriage bracelet.<sup>92</sup>

About the art of decoration, it is discussed in detail in the subsection ‘Art and Architecture’ in chapter 6 (Other Social and Cultural Aspects).

### 3.5.2 Saṅgīta-nāṭya-vādyā:

*Gītaṁ vādyam tathā nṛtyam trayam saṅgītamucyate*<sup>93</sup>- this instruction was followed at that time also. Bāṇa has referred to dance and songs and various types of wonderful musical instruments which were used in his times. The *Amarakoṣa* also agrees- “the union of song, dance and instrumental music are known as *nāṭya*.”<sup>94</sup>

It has been seen that musical instruments were used in Bāṇa’s time, especially in their happy moments like birth of a child or in the time of marriage ceremony. Such as- the news of Harṣa’s birth had spread-up in the palace, all the citizen danced without any hesitation; and on that case, the masters and servants were brought to the same level, in which there was no distinction between young and aged.<sup>95</sup> The next-

<sup>89</sup> ..... dhavalīkriyamāṇaprāsādapratolīprākāraśikharam, *Ibid.*, IV.p.69

<sup>90</sup> sakaladeśādiśyamānaśilpisārthāgamanam, *Ibid.*, IV.p.68

<sup>91</sup> bahuvīdhabhaktinirmāṇanipūṇapurāṇapurapudhribadhyamānairbadhaiścācāracaturāntaḥ  
purajaratījanitapūjārājamānarajajakajyamānai raktaiścobhayapoṭāntalagnaparijana-  
preṅkholitaiścyāyāsu śoṣyamānaiḥ śuṣkaiśca kuṭīlakramarūpakriyamāna-  
pallavaparabhāgairaparaibaddha... .....kumkumapaṅkastāsakacchuraṇaira-  
parairudbhujabhujiśyabhajyamānabhaṅgurottariyaiḥ kṣaumiśca bādaraiśca dukūlaiśca  
lālātantujaiścamśukaiśca .... cāsīdrājikulam, *Ibid.*, IV.p.69

<sup>92</sup> ..... lālātantujaiścamśukaiśca..... sparśānumeyaivāsobhiḥ....., *Ibid.*

<sup>93</sup> *Bhāgavatapurāṇa*, III.12.23

<sup>94</sup> turyatrikaṁ nṛtyagītavādyam nāṭyamidaṁ trayam, *Amarakoṣa*, 1.7.10

<sup>95</sup> prāvartata ca vigatarājakulasthitiradhaḥkṛtapratīhārākṛtirapanītavetrivetro nirdoṣāntaḥ  
purapraveśaḥ samasvāniparijano nirviśeṣabālavṛddhaḥ samānaśiṣṭāśiṣṭajano  
durjñeyamattāmatpraviḥbhāgastulyakulayuvatīveśyālāpavilāsaḥ pranṛttasakalakaṭakalokaḥ

day, all the people of the capital performed different instrumentals such as- drums (*mṛdaṅga*), flute (*veṇu*), jingling (*siñcāṇa*), trumpet (*paṭaha*) etc., and harlots were also dancing and moving after them.<sup>96</sup> Among the instruments a kind of trumpet is also mentioned by the poet, which is known as *turyanāda*, *paṭaha*.<sup>97</sup> Again the people of the city enjoyed the marriage party of Rājyaśrī in very escalating mood. It is also found that they were singing auspicious songs pleasing the ear of the families of the bride and the bridegroom's.<sup>98</sup>

### 3.5.3 Āyurveda:

Again, we have seen in the of the *Harṣacarita* that, there are vast-description of ayurvedic medicine, and of *janavidyā* (medicine) as when the writer gives the description of *dhavalagrha*,<sup>99</sup> a room which was covered with different types of medicinal plants (*bheṣajasāmagrī*) used for treatment for the king Prabhākaravardhana.<sup>100</sup> Different medicinal herbs were also preserved, namely *karpūra*, *candana*, *utpal*, *āmla* etc.<sup>101</sup> for treatment of the king Prabhākaravardhana.

At the time of Harṣavardhana's birth, all the medicine specialist or eminent physicians, holding various drugs and sitting in their proper places, looked after the queen Yaśomatī during delivery.<sup>102</sup>

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putrajanmotsavo mahān,

*Harṣacarita*, IV.p.62

<sup>96</sup> stānastāneṣu ca mandamandamāsphālyamānāliṅgakena śiñjānamañjuveṇunā-  
jhañajhañāyamāñajhallarīkeṇa tāḍyamānatantṛipaṭahikena vādyamānānuttānālabuvīṇena...  
..... paṇyavilāsinyah prānṛtyan...,

*Ibid.*, IV.p.63

<sup>97</sup> anāhatānyapi maṅgalatūrjyāṇi reṇuḥ, sarvabhuvanābhayaghoṣaṇāpāṭah iva digantareṣu  
babhrām tūrjapratīśabdaḥ,

*Ibid.*, IV.p.61

<sup>98</sup> .....śrutisubhagāṇi maṅgalāṇi gāyantībhirā.... ca,

*Ibid.*, IV.p.69

<sup>99</sup> *Ibid.*, V.p.78

<sup>100</sup> bheṣajasāmagrīsampādanavyagrasamagravyavahārīṇi.....,

*Ibid.*, V.p.77

<sup>101</sup> śīśirauśadharasacūrṇavakīrṇasphaṭikaśūktiśaṅkhasaṅcaye, sañcitapracuraprācīnāmalaka-  
mātuluṅgadrākṣādādimādiphale....dhavalagrhe sthitam,

*Ibid.*, V.p.77-78

<sup>102</sup> ātmocitasthānaniṣaṇṇacca mahānto vividhaūśadhidharā bhiṣajo bhūdharā iva bhūbo dhṛitīm  
cakruḥ,

*Ibid.*, IV.p.61

About the *Āyurveda* and Āyurvedic treatment and its uses are discussed in detail in chapter- 7, (Environment Awareness and Health Consciousness).

### 3.5.4 Purāṇa-Itihāsa:

The prose-writer Bāṇabhaṭṭa has a vast knowledge about *Purāṇa*, *Itihāsa* also. Ongoing to describe the different characters of the *Harṣacarita* Bāṇa has delineated many purāṇic stories. For example, he has described the stories of Karṇa's *kavaca* and *kuṇḍala* to compare the ear-rings and diadem, which were worn by the princes Rājyavardhana and Harṣavardhana.<sup>103</sup> Here, the purāṇic story about, Karṇa, who had a *kuṇḍala* and *kavaca* given to him by the Sun on his very birth, is a type of charity. Indra (who was careful to guard his son Arjuna) had come to Karṇa disguised as a *brāhmaṇa* and begged him his *kuṇḍala* and *kavaca* and was able to get them. Indra, being pleased with his (Karṇa's) liberality, gave him a *śakti*.<sup>104</sup> Arjuna was called *kiritin*.<sup>105</sup> Again, one of Bāṇa's friends Sudrṣṭi, entertained him with a recital of the *Vāyupurāṇa*.<sup>106</sup>

### 3.5.5 Science of Dramaturgy:

Bāṇabhaṭṭa has vast knowledge about dramaturgy. He uses several technical words pertaining to the science of dramaturgy. i.e., he compares the winds with *ārabhaṭīnata* or *rāsa*.<sup>107</sup> Here *ārabhaṭī* is one of the four styles (*vṛti*) in dramatic compositions, the other three being *bhāratī*, *sātvatī* and *kaiśikī*. It is defined in *Sāhityadarpaṇa* as follows-

*māyendrajālasamgrāmakrodhodbhrāntadiceṣṭitaiḥ |*  
*saṁyuktā vadhabandhādairuddhatārabhaṭī matā ||*<sup>108</sup>

<sup>103</sup> atha..... karṇājūnamiva kuṇḍalakiritadharau,..... prakāśatām jagmatuḥ, *Ibid.*, IV.p.65-66

<sup>104</sup> *Mahābhārata*, Vanaparvan.310-311

<sup>105</sup> kiritam suryasakāśam bhrājate me śirogatam ...../ 129

.....indradattamanahāryam tenahurma kiritinam // 130 *Mahābhārata*, Virātaparva.43

<sup>106</sup> *Harṣacarita*, III.p.39

<sup>107</sup> rainavavartamaṇḍalīreicakarasararāsarabhasārabdhanartanarambhārabhaṭīnataḥ, *Ibid.*, II.p.22

<sup>108</sup> *Sāhityadarpaṇa*, VI.132-133



*Rāsa* is a dance in a circle in which men and women join, holding one another's hands. It is frequently mentioned in connection with Kṛṣṇa and the gopīs in the *Bhāgavatapurāṇa*.<sup>109</sup> Again, Bāṇabhaṭṭa informs that the people were dancing in a circle as *rāsa* in the time of Harṣavardhana's birth.<sup>110</sup>

### 3.5.6 Sāmudrikaśāstra:

The *Sāmudrikaśāstra* (i.e., the knowledge of palmistry) tells about the qualities, future etc. of a person by taking into consideration the different marks on the different parts of the body. Various good signs on the body of the great king Harṣavardhana are referred in *Harṣacarita*. The sign of *cakravarty* i.e., was an indication of becoming an emperor, according to the *Sāmudrikaśāstra*.<sup>111</sup>

Again, slow walking like a duck<sup>112</sup> and smooth and gentle talking by a lady regarded a sign of an excellent woman according to the *Sāmudrikaśāstra*.<sup>113</sup> These types of good sign were also seen in the character of Yaśomatī's. Again, the writer notes that queen Yaśomatī had a great knowledge of palmistry.<sup>114</sup>

### 3.5.7 Dharmaśāstra:

Bāṇabhaṭṭa has mentioned various rules of *Dharmaśāstra* in his writings, which were followed by the society in the 7<sup>th</sup> century A.D. He has mentioned that the people followed the code of conduct according to the law of Manu.<sup>115</sup> According to

<sup>109</sup> *Bhagavatapurāṇa*, X.33

<sup>110</sup> sāvarta iva rāsakamaṇḍalaiḥ....., *Harṣacarita*, IV.p.62

<sup>111</sup> [a] saptanām cakravartīnām agraniścakravartīcīhnānām mahāratnanām .....sagarānām palāyita  
.....suto ayaṁ devasya jātaḥ, *Ibid.*, II.p.61

[b]....sarvacakravartīnām..... dhaureyasya  
mahārājādhirājaprameśvaraśrīharṣadevasya..., *Ibid.*, II.23

<sup>112</sup> haṁsamayīva gatiṣu, *Ibid.*, II.p.57

<sup>113</sup> parapuṣṭamayīvālapeṣu, *Ibid.*

<sup>114</sup> sāmudramayīva paracitrajñāneṣu, *Ibid.*

<sup>115</sup> manāviva kartari varṇāśramavyavasthānām....., *Ibid.*, II.p.36

the rule of Dharmaśāstras, the writer Bāṇabhaṭṭa himself performed all his religious ceremonies.<sup>116</sup>

Also the writer has mentioned the various rituals, marriage systems which are found in the *Harṣacarita*. All these are described in the subsection Religious Practices and Believes in chapter-6.

### 3.5.8 Philosophical Knowledge:

The writer Bāṇabhaṭṭa was not only the best prose-writer but he was a great philosopher also. Like various Vedas, Vedāṅgas and Śāstras, various branches of philosophies are mentioned in the *Harṣacarita*. It proves from this, that all those philosophies were learnt and discussed by the people of 7<sup>th</sup> century A.D. There are two main divisions of philosophy, viz., *āstikadarśana* (theist) and *nāstikadarśana* (atheist). It is found in the writings of Bāṇabhaṭṭa that he deeply believes in different Gods; mostly he worshiped the god Śiva.<sup>117</sup>

The writer Bāṇabhaṭṭa has given vivid picture of different divisions of philosophy on going to describe sage Divākaramitra's *āśrama* (residential school) in the *Harṣacarita*.<sup>118</sup> Here, the pupils of the different locations had been acquiring knowledge according to different doctrines of philosophy. For example, the students of the doctrines of the upaniṣads (*upaniṣadaiḥ*), the students of Jain philosophy (*ārhatāiḥ*), *dharmaśāstribhiḥ* (those, who studies the smṛtis), *saptatantavaiḥ* (who were expert in sacrifice), the students from *śābdaiḥ* (means who had the great knowledge in grammar and also they believed that the *Vyākaraṇaśāstra* would lead to *mokṣa*). About this, the *Mahābhāṣya* also refers-

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<sup>116</sup> kṛtopanayanādikriyākālāpasya samāvṛttasya catuirdaśavarṣadeśīyasya pitāpi

śrutismṛtivyahitaṁ kṛtvā.....evāstamaḡāt,

*Ibid.*, II.p.19

<sup>117</sup> .....prātareva snātvā ,....devadevasya vīrupākṣasya ....surabhikusumamadhugandha...vidhāya

pūjāṁ paramayā bhaktyā, ....pratikūtaniragāt,

*Ibid.*, II.p.26

<sup>118</sup> atha teṣāṁ taruṇāṁ madhye nānādeśīyaiḥ .....kapilajainalokāyatikaiḥ kaṇāдайropaniṣadaiḥ

.....dharmaśāstribhiḥ paurāṇikaiḥ saptatantavaiḥ ....śaivaiḥ śāvdaiḥ ...śiṣyatām

pratipannairdurādevāvedyamānam,

*Ibid.*, VIII.p.128

*ekaḥ śabdaḥ samyakajñātaḥ śāstranvitaḥ suprayuktaiḥ sarge loke  
kāmadhugbhavati.*<sup>119</sup>

Again, Bāṇabhaṭṭa has shown his great philosophical knowledge, when he describes the king Prabhākaravardhana going to advise his sons' *kumāra Rājyavardhana* and *Harṣavardhana*; he compared their wealth like atoms-  
*prāyeṇa paramāṇava iva samavāyesvanugunībhūya dravyaṁ kurvanti pāṛthivaṁ  
kṣudrāḥ.*<sup>120</sup> Here, *dravya* and *samavāya* are technical words of the *Nyāyavaiśeṣika* philosophy. Among the *saptapadārtha*, *dravya* is one of them.<sup>121</sup> Again he also advised- *nunamasya nirmāṇe girayo grāhitaḥ paramāṇutām.*<sup>122</sup>

From these types of evidences, it may be said that the people of 7<sup>th</sup> century firmly believed in different philosophies.

### 3.5.9 On Poetics:

The writer Bāṇabhaṭṭa was not only the best prose-writer but a great poet also. He has mentioned much poetic compositions in the *Harṣacarita*. He also has used some technical terms of Rhetoric in his writing, viz., *navortha*<sup>123</sup> which is a new topic discussed only by Bāṇabhaṭṭa. This refers to the imaginative side of a poet's mind, called *pratibhā* by Sanskrit Rhetoricians.<sup>124</sup> The different terms of Rhetoric used by him are, *kukavaya*<sup>125</sup> (i.e., bad poets), *vāṅgamaya*<sup>126</sup> (i.e., literature), *bārabilāsini*<sup>127</sup> (i.e., notch girl), *bipralambhakā*,<sup>128</sup> *bālīśa*,<sup>129</sup> *pallavaka*<sup>130</sup> which

<sup>119</sup> *Mahābhāṣya*, vol. III, p.58

<sup>120</sup> *Harṣacarita*, IV. p.66

<sup>121</sup> *dravyagunakarmasāmānyāviśeṣasamabāyābhāvaḥ saptapadārthaḥ, Tarkasaṁgraha*, p.4

<sup>122</sup> *Harṣacarita*, II. p.31

<sup>123</sup> *Ibid.*, I.8

<sup>124</sup> *prajñā navaṇavonmeṣaśālīni pratibhā matā, Mahābhārata*, 12.259.1

<sup>125</sup> *Harṣacarita*, I.4

<sup>126</sup> *Ibid.*, I. p.2

<sup>127</sup> *Ibid.*, II. p.32

<sup>128</sup> *Ibid.*, IV. p.66

<sup>129</sup> *Ibid.*

<sup>130</sup> *Ibid.*

implies the *veśyāpati* etc. It is, therefore, found in the introduction to the *Harṣacarita* by the Sanskrit critics that Bāṇa's works were regarded as the finest specimen of the *pāñchālī* style of composition i.e., *savthārthayoḥ samo gumphaḥ pāñcālīrītirucyate | śilābhattachārikavāci bāṇoktisū ca sā yadi ||*<sup>131</sup>

So, it is said that Bāṇa is the first<sup>132</sup> among the writers of classical Sanskrit prose literature.

### 3.5.10 Turagavijñānam and Hastyāurveda:

Bāṇabhaṭṭa has vast knowledge about animals also. He has given the description of different types of horses in the *Harṣacarita* which were adopted in different countries of breeds. King Harṣa's stable (*mandura*) was covered with the horses from various countries, such as from Pārāśīka, Kāmboja, Sindhudeśa, Bharatavyāja etc.<sup>133</sup> Here he also mentions that the horses of Kāmboja country were the best breeds of horses. References to it are also found in different writings of Sanskrit poets. The great poet Kālidāsa also refers in his *Raghuvamśam* that the horses of Kāmboja were the best.<sup>134</sup> Bāṇa shows his familiarity with *śālihotra* (i.e., the science of horses) giving the description of stable (*mandura*) of *rājalo*.<sup>135</sup> Here, the words *śonaiśca*<sup>136</sup> implies the various colors of horses.

In the *Kādambarī*, Bāṇabhaṭṭa gives the description of horse Indrāyudha, which king Tārāpīḍa had received as a present from the king of the Pārāśīka.<sup>137</sup> When the prince Candrāpīḍa had finished his education, his father, king Tārāpīḍa

<sup>131</sup> *Ibid.*, Introduction.p.XXXI.

<sup>132</sup> gadyam kavinām nikaṣam vadanti, *Kāvyaṭīkārasūtravṛtti*, I.3.21

<sup>133</sup> *Harṣacarita*, II.p.28

<sup>134</sup> kāmbojāḥ samare soḍum tasya viryamatisvarāḥ.....teṣām sadaścabhūyīṣṭhāstuṅgā  
draviṇarāśayaḥ, *Raghuvamśam*, IV.69-70

<sup>135</sup> atha vanāyujaiḥ ārahajaiḥ śonaiśca, śvetaśca, śyāmaiśca,  
...bhupālavalabhaisturaṅgairaracitam mandurām vilokayan, *Harṣacarita*, II.p.29

<sup>136</sup> *Ibid.*

<sup>137</sup> eṣa khalu devasya pārāśīkadhipatinā tribhūvanaiakaratnam ... indrāyudhanāmā turamgamah  
.....prahitaḥ, *Kādambarī*, p.129

sent his commander, Balāhaka, with that wonderful and extraordinary (*atipramāṇam*) horse for Candrāpīḍa.<sup>138</sup>

The poet has shown his knowledge about elephant also. He has mentioned the best quality of elephant known as *gāndhāra*<sup>139</sup> from Gāndhāradvīpa. Here, he also mentions a type of Elephant-fever known as *kūṭapākala*.<sup>140</sup> Moreover, he mentions vividly about *Darpaśāta*,<sup>141</sup> i.e., the king's elephant, who lived in the palace. The word *nāgavīthīpāla*<sup>142</sup> (i.e., a place where elephants were caught and trained) mentions in the *Harṣacarita*, which imply that the people were very expert in the *Hastāyurveda*.

### 3.5.11 Pakṣivijñānam:

Bāṇabhaṭṭa, has vast knowledge on the *pakṣivijñānam* i.e., on the knowledge of birds. He has informed about the powerful memory of the birds such as *śuka*, *sārikā* etc., which inhabited the home of the people at that time, and mentioned that that type of birds had a great capacity to teach the men.<sup>143</sup> Seeing the great capacity to different branches of knowledge by a *śuka* birds, namely Vaiśampāyana, the king Śudraka expressed his feelings as- *śrutvā bhavadbhīrasya vihangamasya spaṣṭatāvārṇocāraṇe svare ca madhuratā.....idam tu mahatcitram*.<sup>144</sup>

Again, the food habits of a *śuka* birds had described in the *Kādambarī*; those birds had very much like the fruits such as- *jambuphala*, *dāḍim*, *āmalakī*, etc.<sup>145</sup>

<sup>138</sup> evam ca .....parisamāptasakalavidyā.....candrāpīḍamānetuṃ rājā

valāhakanāmānamāhuva...prāhinot,

*Ibid.*, p.128

<sup>139</sup> *Harṣacarita*, IV. p.56

<sup>140</sup> gāndhāradhīpagandhadvīpakūṭapākalo,

*Ibid.*

<sup>141</sup> esa khalu devaśya.....ātmāḥ bahiśvarāḥ prāṇā.... darpaśāta yathānāma varaṇapatiḥ

tasyavāsthānamāṇḍapoayam mahānadṛśyate,

*Ibid.*, II. p.29

<sup>142</sup> *Ibid.*, II. p.26

<sup>143</sup> śukasārikāvadyadhyayanādiyamānopādhyāyaviśrāntisukhāni, *Ibid.*, I. p.21

<sup>144</sup> *Kādambarī*, p. 45-46

<sup>145</sup> deva, devyo vijñāpayanti,.....deva, kiṃ vā nāstāditam,

āmātrakokilalocanacchabirnilapātalāḥ.....jambuphalarasah

### 3.5.12 Viṣavidyā:

*Viṣavidyā* implies the knowledge of dealing with the snake. At that time, people studied about the snakes also. Bāṇa has mentioned one of his friends; Mayūr was a snake-doctor.<sup>146</sup> The descriptions of different types of snakes<sup>147</sup> and various mantras for controlling of snakes are found in the *Atharvaveda*<sup>148</sup> also.

### 3.5.13 Pākaśāstra:

In the *Harṣacarita*, there are many references to *pākaśāstra* or the science of cooking, which have shown the tastes of food and drinks of then society. Vegetable and non-vegetable, both types of food were eaten by people at that time. Almost all types of dishes were found at that time. About all these are discussed in the chapter-6 (Other Social and Cultural Aspects), in the subsection ‘Food and Drink’.

In this chapter, some vital elements of education system prevailed in the 17<sup>th</sup> century A.D. have been studied in the light of Bāṇabhaṭṭa’s *Harṣacarita*. It is found that, for boys, *gurukula* system of education was used to impart knowledge in various disciplines. Girls were also encouraged to be educated, although there was no provision for formal education for girls.

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.....dāḍimabījani,.....prācīnāmālakīphalāni.....devībhiḥ svayaṁ

karatalopanīyamānamamṛtāyate,

*Ibid.*,p.46

<sup>146</sup> jāṅguliko mayurakaḥ,

*Harṣacarita*,I.p.19

<sup>147</sup> *Arthavavedasamhitā*, 5.13, 10.4

<sup>148</sup> *Ibid.*,5.13.4

# *Chapter 4*

## **STATUS OF WOMAN**

**4.1 Social Position of Women**

**4.2 Profession of Women**

**4.3 Position of a Daughter and Marriageable Girl**

**4.4 Amity Between Husband and Wife**

**4.5 Women Education**

**4.6 Satī System**

**4.7 Purdā System**

**4.8 Polygamy**

# Chapter 4

## STATUS OF WOMAN

Woman plays various important roles in a society. The most important role is the Mother, as creator, sustainer of life on the earth. They have some special duties to perform, some special path to follow and some ideals to strive for. But these neither lower their dignity and status nor narrow down their outlooks and ideals; rather these elevate their position in society. Hence, apart from these special duties, rights, aims etc. the ideal for both men and women are very much the same. It is well known that Indian women enjoyed high honours and reverence during the Vedic age.

The central theme of the *Harṣacarita* is political status under the reign of king Harṣavadhana in the 7<sup>th</sup> century A.D. Descriptions of certain goddesses, princesses, and the queens of various kings and the other ladies of the city are scattered here and there in *Harṣacarita*. Here, there is the picture not only of women belonging to high class society, such as queen Yaśomatī, princess Rājyaśrī etc., but of the lower classes women such as- *kātyāyanikā*, *bāravānitā* etc. As the central theme of *Harṣacarita* is a political one, there are only few references, from which we can infer the socio-cultural status of woman in the 7<sup>th</sup> century A.D.

Here, the main heroine is princess Rājyaśrī, who has been depicted as a girl of marriageable age as well as a newly married young girl, and at last described as widow. On analyzing her character both the ways we may get an idea about the status of women before and after marriage in their society.



#### 4.1 Social Position of Women:

In the Vedic age women enjoyed a dignified position in the society. They could take part in all religious institutions along with their husbands.<sup>1</sup> Women enjoyed a much better position in the society of the *Rāmāyaṇa* and the *Mahābhārata* also. The status of the women became lowered in the post-Vedic age. But, women occupied a respectable position in the Indian society of the 7<sup>th</sup> century A.D. which is evident from the *Harṣacarita* of Bāṇabhaṭṭa. Although, the author does not give the name of women kings, but he mentions that a capital was ruled<sup>2</sup> by women at that time.

Again, from the version of the author, it has been found that the queen Yaśomatī was honoured by all people in the morning and evening.<sup>3</sup> Bāṇabhaṭṭa has described about the status of women very clearly,<sup>4</sup> when he gives the description of citizen of the Sthāṇvīśvara. The ladies of that city were very beautiful<sup>5</sup> and their faces were bright with white teeth.<sup>6</sup> Bāṇa mentions that they not only possessed charming bodies like the moon,<sup>7</sup> but also were sweet in nature and talkative.<sup>8</sup> They liked more to talk about their husbands.<sup>9</sup> The author compares the brightness of their complexion with the goddess Gaurī,<sup>10</sup> and their eyes with the lotuses.<sup>11</sup> The writer mentions that the ladies of that city were free from curiosity as they were not

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<sup>1</sup> *Kātyāyanaśrautasūtra*, 4,7.21; 10.2.38; 20.1.11

<sup>2</sup> ...sarvābhyo digbhyaḥ strīrājyānīvāvarjitāni,

*Harṣacarita*, IV.p.62

<sup>3</sup> saṁdhyāmayīva vandyatve,

*Ibid.*, IV.p.57-58

<sup>4</sup> *Ibid.*, III.p.44,57

<sup>5</sup> śyāmāḥ ...,

*Ibid.*, p.44

<sup>6</sup> dhavaladvijāśucivadanā.,

*Ibid.*

<sup>7</sup> [a] candrakāntavapuṣaḥ... ,

*Ibid.*

[b] prasannojjvalarāgasya...,

*Ibid.*

<sup>8</sup> lāvaṇyavatyo madhurabhāṣiṇyaśca,

*Ibid.*

<sup>9</sup> priyakathā eva subhagāḥ kaṇḍalaṅkāra....,

*Ibid.*

<sup>10</sup> gauryo vibhavaratāśca,

*Ibid.*

<sup>11</sup> yatra ca pramadānām cakṣureva .....bhāraḥ kuvalayadaladāmāni, *Ibid.*

wearing the marriage thread.<sup>12</sup> The city ladies used to cover their face due to the custom of high-born ladies.<sup>13</sup>

#### 4.2 Profession of Women:

In the *Harṣacarita*, it is noted that women were engaged in various professions in the 7<sup>th</sup> century A.D. There was a lady door-keeper in Yaśomatī's inner-apartment.<sup>14</sup> King Śūdraka appointed the female door-keepers called *pratīhārī*<sup>15</sup> in his palace as described in the *Kādambarī*. There were female attendants of queen also. Such as- some maid-servants, known as *tāmbūlakaraṅkavāhini*<sup>16</sup> were employed to carry the betel-nut-box. When Mālatī, the messenger of king Dadhīca went to meet Devī Sarasvatī, the maid-servant, known as *tāmbūlakaraṅkavāhini*<sup>17</sup> and some *paricāraka* followed her. It proves that there was female-messenger also.

There were many maidens in the inner-apartment who were expert in garland making,<sup>18</sup> face-wash making,<sup>19</sup> portrait -making<sup>20</sup> and many more. Again, the female

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<sup>12</sup> akautukāḥ proṭāśca pramadāḥ,

*Ibid.*

<sup>13</sup> ...mukhāvaraṇaṁ kulastrījanācāro jālikā,

*Ibid.*

<sup>14</sup> kvaḥ kumāraḥ, ....iti pratipurusaṁ prīśchantī veleti nāmnā yaśomatyāḥ pratihārjyājagāma,

*Ibid.*, V.p.83

<sup>15</sup> rājānāmāsthānamāṇḍapagatamanganājanavirudhena vāmapāścāvalmina kaukṣeyakena  
.....pratihārī.....,

*Kādambarī*, p.16

<sup>16</sup> *Harṣacarita*, I. p.59

<sup>17</sup> [a] ....tāmbūlakaraṅkavāhinyā mahāpramāṇāścatarārūṭayānugamyamānā,

katipayaparcārakaparikarā mālatī samadṛśyata,

*Ibid.*, I.p.15

[b] ...mālatīti nāmnā vāṇinī vārtāṁ vo viñjātum,

*Ibid.*, I.p.14

<sup>18</sup> *Ibid.*, IV.p.221

<sup>19</sup> *Ibid.*, IV.p.244

<sup>20</sup> *Ibid.*

masseuse known as *saṁvāhikā*,<sup>21</sup> the female beautician was known as *sairandhrī*<sup>22</sup> or *prasādhikā*<sup>23</sup> were also there. The *Śaṅketa* commentary says-  
*prasādhanopacārīgā sairandhrī svavaśāsmṛta*.<sup>24</sup>

Maidens were mostly jolly. When Harṣavardhana was born, the old maidens were dancing very joyfully.<sup>25</sup> Their main duties seemed to help and care after the princess or the king in the palace. These helping and caring qualities of the maidens were seen in various places e.g. when princess Rājyaśrī had been prepared for dressing with the bridal- dress, they were helping her in various ways. Such as- some were helping her in decorating her body, and some in preparing her face-wash<sup>26</sup> etc. Some maidens seemed to be expert in the art of painting and they prepared clothes or saris as bridal dress for princess Rājyaśrī with very decorative-work. They also collected the woolen threads for making a marriage bracelet.<sup>27</sup>

Again, the description of mid-wife is also found; as it is said that *kumāra* Harṣavardhana was brought-up in love and care of a mid-wife.<sup>28</sup> They were placed as *jātamātrdevatā*.<sup>29</sup> The maidens were very well-acquainted with the feelings of the kings also. When the king Prabhākaravardhana was in his dead-bed, multitude of maidens viz., Lilāvati, Dhavalākṣī, Kalāvati, Cārumatī etc. were busy in looking-after him in various ways, and therefore, the king had been uttering their names ceaselessly (*anavarata*).<sup>30</sup>

<sup>21</sup> [a] *saṁvāhikā keralikā*,

*Ibid.*, II.p.75

[b] According to *Śaṅketa* commentary- ‘*saṁvāhikā ya padādimardanam vidhaṭṭe*, *Ibid.*, p.74

<sup>22</sup> *sairandhrī kurṅikā*,

*Ibid.*

<sup>23</sup> *Ibid.*

<sup>24</sup> *Ibid.*

<sup>25</sup> *sarvaśca nṛtyataḥ stāṇasya galadbhiḥ padalaktakarairūṇitā rāgamayīva suśoṇa kṣoṇī*,

*Ibid.*, IV.p.64

<sup>26</sup> .....ghanīkṛtakuṅkumakalkamiśritāṁścāṅgarāgānamllāvanyaviśeṣakṛnti ca  
mukhalepanāni....,

*Ibid.*, IV.p.69

<sup>27</sup> *bahuvīdhabhaktinirmāṇanipuṇapurāṇapaurandhriya*.....,

*Ibid.*

<sup>28</sup> *dhātṛkarāṅgulilagne pañcaśāṇi padāni prayacchati harṣe*,

*Ibid.*, IV.p.64

<sup>29</sup> ....sākṣājātamātrdevatā iva bahubālākāvyaikulā nanṛturvṛddhadhātṭyaḥ,

*Ibid.*, IV.p.62

<sup>30</sup> *dāho mahān*. ....himalavairlimpa lālāṭaṁ līlāvati, ....kapole kalaya kuvalayaṁ kalāvati,

In the *Harṣacarita*, the descriptions of prostitutes are found many a times with various names, such as *vesyā*<sup>31</sup> or *paṇyavilāsinī*<sup>32</sup> or *abhisārikā*<sup>33</sup> etc. Again they also mixed-up with the general people in a happy moment of the *rājakula*.<sup>34</sup> Again, there were dancing-girls<sup>35</sup> (*vārayoṣitā*) in the court. Bāṇa noted that one of his friend Hariṇikā was a well-known dancer (*narttakī*).<sup>36</sup>

#### 4.3 Position of a Daughter and Marriageable Girl:

The women held a position of equality with men during the Vedic period. In the Vedic society the girl as well as the boy was required to undergo *upanayana* ceremonies in order to initiate into the Vedic studies. But in the *Dharmaśāstra* period, Manu and other Dharmśāstrkāras didn't like women to be exposed to the unprotected and independent life. It was because of this conception, Manu says that women should always be taken care of by someone- by her father in her girlhood, by the husband in her youth, by her son in her old age and not left to herself.<sup>37</sup>

The very use of the word *santati*<sup>38</sup> by Manu implies that he probably considered both son and daughter to be equal. He stated that a daughter should be brought up in a proper manner. Regarding the daughter he said that one's son was equal to one's soul and a daughter was equal to a son.<sup>39</sup> In the 7<sup>th</sup> century A.D., it is seen that, people had given equal position to their daughter, with their sons.<sup>40</sup> Again, the women's participation in all the fields has brought the feeling of equality among

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- .....candanacarcām racaya cārumati, ....., *Ibid.*, V.p.80
- <sup>31</sup> sthāṇvīśvarākhyo janapadaviśeṣaḥ ....., kāmāyatanamiti veśyābhiḥ ....., *Ibid.*, III.p.43
- <sup>32</sup> paṇyavilāsinīyaḥ prāṇṛtyan., *Ibid.*, IV.p.63
- <sup>33</sup> vāmsikavisarīkavihārini.....pracalitaścābhisārikāsu, *Ibid.*, II.p.136
- <sup>34</sup> sthānasthāneṣu ..... paṇyavilāsinīyaḥ prāṇṛtyat, *Ibid.*, IV.p.63
- <sup>35</sup> niṣṭatāmbuladhūsaradharavārayoṣitī, *Ibid.*, V.p.77
- <sup>36</sup> narttakī hariṇikā, *Ibid.*, II.p.75
- <sup>37</sup> *Manusamhitā*, IX.3
- <sup>38</sup> *Ibid.*, III.259
- <sup>39</sup> yathaiivatmā tathā putraḥputrena duhitā samā, *Ibid.*, IX.130
- <sup>40</sup> seyaṁ sarvābhibhāvinī śokāgnerdāhaśaktiryadapatyātve samāne'pi jātāyām duhitari dūyante  
santaḥ, *Harṣacarita*, IV.p.68

human beings. For example, Brahmā's daughter Sarasvatī had participated in the (*goṣṭhī*) assembly with other male persons.<sup>41</sup>

At that time, the word *bālā*<sup>42</sup> and *kumārī*<sup>43</sup> were used for mere-girl. Bāṇabhaṭṭa used these words for implying princess Rājyaśrī and Devī Sarasvatī respectively. The selection of bride and the marriage settlement at that time were generally made by the parents and other relatives and friends as well, and not by other parties, unless under exceptional circumstances. About these, Vātsāyana's *Kāmasūtra* says that for the selection of the girl, the father, mother and relatives of the young man should stir themselves and brides, and the mutual friends of the two parties should carry on messages between themselves.<sup>44</sup> It is noted in the *Harṣacarita* that, generally, the high-born maidens got married according to their parent's choice. Mention may be made in this connection that Rājyaśrī was ready to marry Grahavarman with respect to the decision of her father and mother. In Rājyaśrī's marriage, her father and mother had played most prominent roles and there was not any opinion from her. But at that time, the family background of a girl or a boy was always noticed very carefully. If anyone was born in a glorious family, it was believed, that it was her or his pleasure. By the words of Yaśomatī it is known that she was born in a family "rendered glorious by dharma."<sup>45</sup> Again, woman was seen as firm and truthful to marry only her beloved one at that time. This fact is apparent in the character of devī Sarasvatī<sup>46</sup> who loved the king Dadhīca only.

It further appears from certain words in the *Harṣacarita* that Yaśomatī's father was a mighty warrior and that her parents were living at the time of her

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<sup>41</sup> purā kila bhagavānsvalokamadhiṣṭhanparameṣṭhī.....brahmodyāḥ

kathāḥ.....vidyāgoṣṭhīrbhāvayankadācidāsaṇcakra.....bhagavati kumārī...., *Ibid.*, I.p.2-3

<sup>42</sup> iyaṁ naḥ svasā bālā ca vahuduḥkhakheditā ca, *Ibid.*, VIII.p.140

<sup>43</sup> bhagavatī kumārī devī sarasvatī śrutvā jahāsa, *Ibid.*, I.p.3

<sup>44</sup> tasya varane mātāpitaraṁ sambandhināśca prayaterena mitrāṇi ca gr̥hitavākyānyau'-

bhayasamvaddhāni, *Kāmasūtra*, p.185

<sup>45</sup> dharmadhavale kule jātā, *Harṣacarita*, V.p.30

<sup>46</sup> *Ibid.*, I.p.60-64

death.<sup>47</sup> Again, we have seen the firm and truthful love of a girl in goddess Sarasvatī's character. When king Dadhīca had appointed Mālatī as a messenger to propose his love, Sarasvatī handled it very tactfully. She did not answer directly but expressed her feelings very firmly.<sup>48</sup> It is evident that she was very honest about her love and nature.

#### 4.4 Amity Between Husband and Wife:

Manu strongly believes that mutual co-operation and sweet relation between husband and wife is the important ground for a successful conjugal life. According to him a man is incomplete without his wife.<sup>49</sup> In the *Harṣacarita*, Bāṇa affirms that wives got much care and attention from her husbands. Bāṇabhaṭṭa has described about an ideal relationship between a husband and a wife e.g., between king Prabhākaravardhana and queen Yaśomatī. The king loved his wife very much. One night, in the time of her pregnancy, queen Yaśomatī had seen a dream and she jumped away from her bed weeping; and thereafter the king repeatedly asked her about the dream and consoled.<sup>50</sup>

Again, we have seen that the husband used to discuss all family problems and took the decisions<sup>51</sup> along with his wife. In case of princess Rājyaśrī's marriage, king Prabhākaravardhana asked and discussed with queen Yaśomatī and took her views as to what he should do.<sup>52</sup> Similarly, the wives, too, respected their husbands very

<sup>47</sup> [a] vīrajā vīrajāyā bīrajananī ca mādrśī....., *Ibid.*, V.p.85

[b] amba, tāta, na paśyataṁ pāpāṁ paralokaprasthitāṁ mām....., *Ibid.*

<sup>48</sup> sakhi mālati,....sā na kācidya na bhavasi me svasā sakhī praṇayinī prānasamā ca.....ayi, na śaknami bahu bhāṣitum....grhyantāmamī prāṇāḥ ....., *Ibid.*, I.p.16

<sup>49</sup> *Manusamhitā*, IX.45

<sup>50</sup> [a] devi, na bhetavyam, na bhetavyam' ityabhidadhāno vegenotpapāt, *Harṣacarita*, IV.p.58

[b] yaśomatyapi tutoṣa tena patyurbhāṣitena, *Ibid.*, IV.p.59

<sup>51</sup> ...yadi bhavatyā api matiranumanyate tatatastamai dātumicchāmi, *Ibid.*, IV.p.68

<sup>52</sup> devi, taruṇībhūtā vatsā rājyaśrīḥ .....yathā yathā samāpatanti dūtā varāṇāṁ varākī ....praviśati me hṛdayam, kiṁ kriyate.....tathāpi ...grahavarmā nāma grahapatiriva... prārthayate. yadi bhavatyā api matiranumanyate tatatastamai dātumicchāmi, *Ibid.*, IV.p.68

much. When the king Prabhākaravardhana was on his death-bed, his wife queen Yaśomatī had been taking good care of him day and night, and also she did not leave her husband only in the supervision of her servants.<sup>53</sup>

A contended and intelligent woman always supports her husband to maintain economic equilibrium in the household at times of calamities. The Dharmaśāstras have given the position of the Goddess of fortune to the wife. Thus, there was no difference between the housewife and the laksmī. Childbearing, showing hospitality towards guests, taking care of the members of the family-these were the activities entitled to a housewife.<sup>54</sup> Queen Yaśomatī was not only the centre of life of the king Prabhākaravardhana but the source of life for his family and was liberal to his servants etc. so it is described about her-

*tasya ca ....sphurattaralatārakā rohiṇīva kalāvataḥ, .....sarvajanaajanānī buddhiriva prajāpateḥ, ..cakravākamayīva patipremṇi, ....vasudhārāmayīva prasādeṣu, ....madhumayīva sambhāṣaṇeṣu, ...vr̥ṣṭimayīva bhṛtyeṣu, ....vetasamayīva guruṣu, ...yaśomatī nāma mahādevī.....bhūmirabhūt.*<sup>55</sup>

Kālidāsa also has said about the duty of a woman in his *Abhijñānam Śakuntalam* as follows-

*śuśrūṣasva gurunkuru priyasakhīvr̥ttiṁ sapatnījane  
bhartuviprakṛatāpi roṣaṇatayā mā sma pratīpaṁ gamaḥ |  
bhūyiṣṭaṁ bhava dakṣiṇā parijane bhāgyeṣvanutsekinī  
yāntyevaṁ gr̥hiṇīpadaṁ yuvatayo bāmāḥ kulasyādhayaḥ ||*<sup>56</sup>

Tolerance was respected by the ladies at that time. When the sage Durvāsā had given the curse to Devī Sarasvatī, the daughter of Brahmā, her best friend Sāvitrī went to recurse him. But Devī Sarasvatī had asked her to forgive him.<sup>57</sup> It is proved therefore that the women were very tolerant at that time.

<sup>53</sup> [a] cakravākamayīva patipremṇi.....,

*Ibid.*, IV.p.57

[b]...vyāharantyā devyā yaśomatyā śirasi vakṣasi ca spr̥śyamānaṁ pitaramadrākṣīt, *Ibid.*, V.p.78

<sup>54</sup> *Manusamhitā*, IX.27

<sup>55</sup> *Harṣacarita*, IV.p.57-58

<sup>56</sup> *Arthaśāstra*, IV.17

<sup>57</sup> sakhi, saṁhara roṣam. asaṁskṛtāmatayo'pi jātyeiva dvijanmāno mānanīyaḥ,

Again, the women would not let her to fly in air when she enjoyed great and good fortune in the society of 7<sup>th</sup> century A.D. In her dress, she practiced moderation, when going out on festive occasions she wore a few ornaments and only decent garments of fine and soft texture, used perfumes and ointments very moderately and adorned herself only with white flowers. For example, in princess Rājyaśrī's marriage, all the wives of the ministers (sāmantas) came to the palace joyfully and decently.<sup>58</sup>

#### 4.5 Women Education:

The development of each and every person is essential for the development of the society. Therefore, education for man as well as for woman is fairly essential as both women and men contribute in building a society. Education had one of the major contributions towards the emancipation of women in ancient times. The women held a position of equality with men during the Vedic period. In the Vedic society the girl as well as the boy required to undergo *upanayana* ceremonies in order to be initiated to the Vedic studies. It is found that Devī Sarasvatī's body was rendered pure by the brāhmanical thread hanging down from her shoulder.<sup>59</sup>

In the 7<sup>th</sup> century A.D. people wished their daughters getting educated and special courses were prescribed for female. Although, the description of giving formal education to the girls is not known, it is found that girls received some sort of education at that time. Girls presumably were taught singing, dancing and fine arts. King Prabhākarvardhana arranged everything necessary for his daughter Rājyaśrī so that she could acquire the knowledge about dancing, singing and all the arts and expertise them. Yet Rājyaśrī probably had formal education at home itself. So, she was called learned (*vidagdhā*).<sup>60</sup> Manu also prescribes that knowledge of the arts was

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ityabhidadhānā sarasvateiva nyavārayat, *Harṣacarita*, I.p.4

<sup>58</sup> āsūryodayācca praviṣṭābhiḥ saṭībhiḥ subhaghābhiḥ.....

....suveśābhiravidhavābhiḥ....samantātsāmantasūmantinībhirvyāptam..., *Ibid.*, IV.p.69

<sup>59</sup> vidvanmānasānīvāsāgnena guṇakalāpenevāmsāvalambinā brahmasūtreṇa pavitrīkṛtakāyā,

*Ibid.*, I.p.3

<sup>60</sup> atha rājyaśrīrapi nṛtyagītādiṣu vidagdhāsu sakhīṣu sakalāsu kalāsu .....yauvanamārūroha,



considered necessary for all women.<sup>61</sup> There were certain classes of the society among which the spread of such form of education was prevalent. In the 7<sup>th</sup> century A.D., the women from royal and wealthy families were imparted a high standard of education. Moreover, a woman is said to be mainly a companion of the husband in *kāma* and *dharma*.

Bāṇa informs that Queen Yaśomatī was expert in the science of palmistry.<sup>62</sup> Again, at that time, the women also knew horse-riding. From the description of messenger Mālatī, it is found that she knew horse riding.<sup>63</sup> Among all the qualities, Bāṇa notes that the best quality of a woman was politeness (i.e., *śālīnatā*).<sup>64</sup>

#### 4.6 Satī System:

We find few cases of *satī* system (i.e., immolation of the widow in her husband's funeral pyre) in the 7<sup>th</sup> century A.D. For example, the case of Yaśomatī, the wife of king Prabhākaravardhana. In her case, we see, his son Harṣavardhana tried to dissuade her from her resolve.<sup>65</sup> But she remained unmoved by his arguments,<sup>66</sup> and finally died in her husband's funeral pyre in anticipation of her husband's imminent death.<sup>67</sup> She also thought that if she continued to live after the king's death that would be a great sin.<sup>68</sup> According to P. V. Kane- "she (Yaśomatī) wanted to *avidhavāmarāṇa*. It means she was going to die like a *suvāsinī* with all her

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*Ibid.*, IV.p.67

<sup>61</sup> *Manusmṛhitā*, IX.75

<sup>62</sup> *sāmudramayīva paracitrajñāneṣu*, *Harṣacarita*, IV.p.57

<sup>63</sup> [a] ....turaṅgame sthitā, *Ibid.*, I.p.14

[b] mālātī tu, .....itī vyāhṛtya.....praṇamya prajavinā turageṇa tatāra śoṇam, *Ibid.*, I.p.16

<sup>64</sup> ..pramadājanasya prathamābhībhāṣaṇamaśālīnatā, *Ibid.*, I.p.11

<sup>65</sup> *Ibid.*, V.p.84-86

<sup>66</sup> api ca jīvantīmapi mām narapatimaraṇāvadhiraṇamahāpātakinīm na spraksanti putra  
putrarājyasukhāni, *Ibid.*, V.p.86

<sup>67</sup> devyapi yaśomatī pariṣvajya .....sarasvatītīraṁ yayau...tatra...bhānumantamiva  
...citrabhānum prāviśat, *Ibid.*

<sup>68</sup> ...api ca jīvantīmapi mām narapatimaraṇāvadhīraṇamahāpātakinīm na sprakṣyanti, putra  
putrarājyasukhāni, *Ibid.*

decorations, with *tāmbula* in her mouth and so on.”<sup>69</sup> In this context, it should be mentioned that, the author gives the symbol of *avidhavā*, such as- her lips are red with *tāmbūla*<sup>70</sup> and she always put-up a *raktakaṇṭhasūtra*.<sup>71</sup> But by the side of these cases of *satī*, there are ample evidences of windows surviving after their husband’s death. For example, Harṣa’s widowed sister Rājyaśrī was about to climb the pyre but was rescued by her brother.<sup>72</sup> This proved that the custom of *satī* was not obligatory at all.

According to Bāṇa in his *Kādambarī*,<sup>73</sup> *satī* system brings no good in whatever ways to the deceased. M. R. Kale explains it thus- “In the first place it is neither a remedy to bring him back to life, nor is it a means of adding to the stock of his religious merit, nor the cause of securing of world of bliss for him, nor a remedy against his falling in hell, nor the way to see him, nor the cause of mutual union. This (the dead man) being helpless is taken to a quite a different place that is laid in store for him by the ripening of the fruits of his own actions; while the other (the person giving up life) is simply united to (incurs) the sin of suicide..... But living....he can do much good for the dead man and himself by the offering of water and the like; but dying after, to neither.”<sup>74</sup> Thus Bāṇa has opposed the practice of *satī* system.<sup>75</sup>

At that time, it was believed that the life of a woman, who did not have a husband or a child, was meaningless.<sup>76</sup> The importance of husband and son in a

<sup>69</sup> *Ibid.*,p.467

<sup>70</sup> *tāmbūladigdhārāgā...vidhavāmarañacihnam...*, *Ibid.*,V.p.84

<sup>71</sup> *raktakaṇṭhasūtreṇa kucāntarāvalambinā...*, *Ibid.*

<sup>72</sup> *dadarśa ca muhyantūmagnipraveśāyodyatām rājā rājyaśriyam....atha tena bhrātuḥ...hastasaṁśparśena ....samunmimīla rājyaśrīḥ,* *Ibid.*,VIII.p.135

<sup>73</sup> *yadetadaṇumarāṇaṁ nāma tadatiniṣphalam, aviddhajjanacarita eṣaḥ mārghaḥ... ..mṛtastu nobhayasyāpi,* *Kādambarī*,pp.264-65

<sup>74</sup> *Ibid.*,p.227

<sup>75</sup> *Ibid.*,pp.264-65

<sup>76</sup> *abalānām hi patirapatyaṁ vāvalambanam. ubhayavikalānām tu duḥkhānalendhanāyamānaṁ prāṇitamaśālīnatvameva kevalam,* *Ibid.*,VIII.p.138

women's life is remarked by Manu<sup>77</sup> also. We find information of the life of widow in the *Harṣacarita*, through the character of princess Rājyaśrī. From the version of Patralatā, the betel-bearer of princess Rājyaśrī, it is found that the widow's sorrow was unbearable and very miserable; they could not wish to live after the death of their husbands.<sup>78</sup> Therefore, Rājyaśrī had wanted to take *kāṣāya*<sup>79</sup> (i.e., assume the red robe as an ascetic). Regular marriage for a widow in the 7<sup>th</sup> century A.D. is not found in the *Harṣacarita*.

#### 4.7 Purdā System:

It is found in the *Harṣacarita* that, it was a custom of high-born ladies to wear the veil<sup>80</sup> (i.e., *jālikā*) in that time. In the time of marriage princess Rājyaśrī veiled<sup>81</sup> her face with *arunāmśuka* (i.e., a very beautiful red silk cloth). It may be inferred that *purdā* system had prevailed at the times of 7<sup>th</sup> century A. D.

#### 4.8 Polygamy:

Under polygamy one man marries more than one woman at a time. It is likely that the family happiness is destroyed in polygamy, for jealousy exists between wives and sets of children are separated from each other. Accession between them is also more wholesome. Under monogamy, however, the old parents receive favoring care by their children. Although, the writer mentions in many a place that there was another wife of Prabhākaravardhana besides Yaśomatī through the word *sapatnī*;<sup>82</sup>

<sup>77</sup> ....pitā rakṣati kaumāre, bhratā rakṣati yauvane, rakṣanti sthavire putrā..., *Manusamhitā*, IX.3

<sup>78</sup> [a] iyaṁ hi śucāmasahyatā vyāpārayantī hatadaivadattādeśā śithilayati vinayam,

*Harṣacarita*, VIII.p.138

[b] āryāgamanena ca kṛto'pi pratihato maraṇaprayatnaḥ,

*Ibid.*, VIII.p.138-139

<sup>79</sup> ataḥ kāṣayagrahaṇābhyanujñāyānuḡrhyatāmayaṁapūṇyabhājanam janāḥ, *Ibid.*, p.139

<sup>80</sup> [a] ...ramaṇīyaṁ mukhāvaraṇam kulastrījanācāro jālikā,

*Harṣacarita*, III.p.44

[b] .....caṭulenāmśujālena raktāmśukeneva kṛtaśirovaguṇṭhanā,

*Ibid.*

[c] ...nīlāmśukajālikayeva niruddhārdhavadanā,

*Ibid.*, I.p.14

<sup>81</sup> aruṇāmśukāvaguṇṭhitamukhīm.....vadhūmapaśyat,

*Ibid.*, IV.p.71-72

<sup>82</sup> [a] ...tataḥ ca atikrānte.....devyām yaśomatyām ...sapatnīnām tu...., *Ibid.*, p.59-60

but, through the relation with Yaśomatī, Bāṇa depicts that their conjugal life was very happy. Therefore, Bāṇabhaṭṭa describes that Yaśomatī occupied the position of lakṣmī in her husband's mind,<sup>83</sup> and she was the best and greatest among all his wives, so she was known as *mahādevī*.<sup>84</sup> Bāṇa also describes that the inner-apartment was decked with thousands of crowned queens.<sup>85</sup>

From the above discussions, it is found that, women had been getting the respectable position in family and society in the times of Bāṇabhaṭṭa as reflected in the *Harṣacarita* and other sources discussed herein.

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[b] sapatnīnām śiraḥsu nihitam ...caranayugalakam,

*Ibid.*, V, P.85

[c] ...sapatnīnām tu śiraḥsu pāḍau cakāra,

*Ibid.*, IV, p.60

<sup>83</sup> tasya ca janmāntare'pi.....yaśomatī nāma mahādevī....bhūmirabhūt. yāsya vakṣasi narakajito  
lakṣmīriva lalāsa,

*Ibid.*, IV, p.57-58

<sup>84</sup> yaśomatī nāma mahādevī,

*Ibid.*

<sup>85</sup> ...bahumahiṣṭasahasraśobhito'ntḥpuraniveśa....,

*Ibid.*, III, p.43

# *Chapter 5*

## **POLITICAL ASPECTS**

### **5.1 Form of Government**

### **5.2 Kingship and Duties of the King**

5.2.1 Responsibility towards the Family and the Citizen

5.2.2 Relation with the Other Kings

5.2.3 Relation between the King and the Ministers

5.2.4 Relation with the Sovereign Kings

### **5.3 Other Office Bearers of the Government**

5.3.1 Mahāsāmanta

5.3.2 Kumārāmātya

5.3.3 Sandhivigrahika

5.3.4 Pratīhāra

5.3.5 Bhogapati

5.3.6 Cāṭa and Bhaṭa

5.3.7 Rājaputra and Kulaputra

5.3.8 Dūtaka

### **5.4 Position of a Princes and Their Coronation**

### **5.5 Royal Titles**

### **5.6 Administration**

5.6.1 Grāma

5.6.2 Agrahārika

5.6.3 Janapada

### **5.7. Revenue and Taxation**

### **5.8. Reward and Punishment**

5.8.1. Reward

5.8.2. Punishment

### **5.9. Arms, Army and Warfare**

5.9.1. Infantry (Padāti)

5.9.2. Cavalry (Aśvārohī)

5.9.3. Elephantry (Gajarathī)

5.9.4. Weapons of the War

5.9.5. Dress and Other Amentias of a Soldier

# Chapter 5

## POLITICAL ASPECTS

Bāṇa's *Harṣacarita* is based on the life of famous Gupta emperor Harṣavardhana. The writer himself says that he was patronized by king Harṣa.<sup>1</sup> Therefore, Bāṇa's *Harṣacarita* reveals many ideas and political information such as kingship, manifold duties of a king, and form of government, importance and position of a prince in a royal family, relation between the king and the ministers, taxation, administrative measures, army and rules of warfare etc. under the reign of Harṣa in the 7<sup>th</sup> century A.D.

### 5.1 Form of Government:

According to the *Manusmṛhitā*, the seven components of a state may be enumerated as the king or the lord, ministers, the fort, the sovereign, the treasury, the force and the political allies.<sup>2</sup> The kingship was the supreme power of the ministry. He had a great responsibility towards his state, kingdom etc. because, without the political and functional integration an emperor could not run a state mechanism properly. It means the bond between the king and his employees should be good and

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<sup>1</sup> [a] svalpaireva cāhobhiḥ narmaṇaḥ prabhāvasya ca parām kotimānīyat narendreṇeti,

*Harṣacarita*, II. p.37

[b] atidakṣiṇaḥ khalu devo harṣo yadevamanekabālcāritcāplocita..... .api manasā

sṛhyatyeva mayi...

*Ibid.*

[c] dhanau'smi, yadevamanugrāhyaṁ mām devo manyate,

*Ibid.*, II. p.28

<sup>2</sup> *Manusmṛhitā*, IX.294

helpful. The king Prabhākaravardhana had given more attention to this relation with heart and soul, it was known from his comments, when he was on his dead-bed.<sup>3</sup>

The term *rājan* occurs frequently in the *Ṛgveda*.<sup>4</sup> In the *Harṣacarita*, several terms such as *rājā*, *rājan*, *deva*, *narendra*, *bhūpati*, *narapati* etc. are frequently used to indicate the king.<sup>5</sup>

The concept of state comes into being along with the evolution of kingship. The state was called *rājya*. The word *rājya*<sup>6</sup> has been used in many a time in the *Harṣacarita*, which means the administration of the kingdom. The word *rājatantra*<sup>7</sup> is mentioned in the *Kādambarī*, another book written by Bānabhaṭṭa, which indicates the same meaning. In the 7<sup>th</sup> century A.D. the political conditions in the country were, on the whole, stable and peaceful except for occasional fights between petty princesses. In the country, all sections of society were allowed to live peacefully in accordance with their faith and customs. Monarchy was the only form of government described in the *Harṣacarita*. Succession of the throne was systematic. Only occasional departure in favour of a brother was exceptional. Sometimes, the selection of successor was depended on the king's own choice. It is mentioned in the

<sup>3</sup> batsau, prathamam rājyaṅgam durlabhāḥ sadbhṛtyaḥ,

*Harṣacarita*, IV.p.66

<sup>4</sup> citra id rājā rajakā idanyake yake sarasvatīmanu,

*Ṛgveda*,8.21.18

<sup>5</sup> [a] .....yatra ca rājā puṣpabhūtiriti nāmnā babhūva,

*Harṣacarita*,III.p.43-44

[b] api ca ....atiguṇavati rājanyanyathā cānyathā ca cintayantam,

*Ibid.*, II.p.37

[c] sakalādirājaritajayajyesthamallo devaḥ parameśvaro harṣaḥ,

*Ibid.*,II.p.35

[d] yathājñāpayati devaḥ....,

*Ibid.*,II.p.36

[e] svalpaireva cāhobhiḥ paramaprītena prasādajanmano mānasya.....narmaṇaḥ

prabhāvasya ca parām kotimānīyat narendreṇeti,

*Ibid.*, II.p.37

[f] bhūpatirapi ‘ avasmābhiḥ śrutam’ .....abhavat,

*Ibid.*, II.p.36

[g] ....nṛttanirbhasitanarapatih....,

*Ibid.*,IV.p.62

<sup>6</sup> [a] rājyaṁ roga iti....,

*Ibid.*,V.p.89

[b] rājye viṣa iva.....viraktaṁ cakṣuḥ,

*Ibid.*,V.p.94

[c] prathamam rājyaṅgam....,

*Ibid.*, IV.p.66

[d] sukham ca rājyaṁ ca tvayi me stitāḥ,

*Ibid.*,IV.p.79

<sup>7</sup> ...sahasrādāruṇe rājatantrerasminamahāmohakāriṇi ca....,

*Kādambarī*,p.179

Allahabad<sup>8</sup> Stone pillar inscription which shows Chandragupta-I specially selecting Samudragupta from among his several sons. After the death of Rājyavardhana, Harṣa came to the throne of Sthāṇvīśvara through selection by ministers and magistrates.<sup>9</sup> Manu also recommends “if the eldest son suffers from any physical or mental defect, he is to be passed over and his younger brother should become king.”<sup>10</sup>

According to the Dharmśāstras the king was normally a member of the *kṣatriya* caste.<sup>11</sup> But, Bāṇa has not mentioned anywhere about the caste of Harṣavardhana. According to the *Harṣacarita*, the predecessors of Harṣa were all rulers of the country (*janapada*) of Śrīkaṇṭha (Sthāṇvīśvara) and Puṣpabhūti<sup>12</sup> was the remote ancestor of the king Harṣa. The Banskhera<sup>13</sup> copper-plate, Madhuban<sup>14</sup> copper-plate inscriptions of Harṣa mentions the names of only four of his immediate ancestors. The *Harṣacarita* describes about king Prabhākaravardhana, father of Harṣavardhana as “a lion to the hūṇa deer, a burning fever to the king of the Indus land, a troublers of the sleep of Gurjaras, a bilious plague to that scent-elephant the lord of gāndhāra, a looter to the lawlessness of the Lātas, an axe to the creepers of Mālwa’s glory.”<sup>15</sup> But we cannot call all these states, named in the above passage were, actually annexed by Prabhākaravardhana. We further learn about Harṣa that “having pounded the king of Sindu made his wealth his own.”<sup>16</sup>

<sup>8</sup> *Corpus Inscriptionum Indicarum*, Vol.III.p.212

<sup>9</sup> *Harṣacarita*, VI.p.106

<sup>10</sup> *Manusamhitā*, IX.201

<sup>11</sup> *Ibid.*, VII.2

<sup>12</sup> [a] asti ....śrīkaṇṭho nāma janapadaḥ. ....nāmabhihāra iva kubera nagarasya,  
sthāṇvīśvarākhyo janapadaviśeṣaḥ. ....yatra ca rājā puṣpabhūtiriti nāmnā babhūva,

*Harṣacarita*, III.p.43-44

[b] devena hi puṣpabhūtivamśasambhūta.....,

*Ibid.*, VI.p.105

<sup>13</sup> *Epigraphica Indica*, IV.p. 208

<sup>14</sup> *Ibid.*, I. pp. 67-75

<sup>15</sup> hūṇaharīṇakeśarī sindhurājajvaro gurjaraprajāgaro gāndhāradhipagandhadvipakūṭapākalo  
lāṭapāṭavapātaccaro mālabhalakṣmīlātāparaśuḥ... prabhākaravardhano nāma rājādhirājah,

*Harṣacarita*, IV.p.56

<sup>16</sup> atta puruṣottamena sindurājām pramyathya lakṣmīḥ ātmīkṛtā,

*Ibid.*, III.p.40



From these descriptions, it is seen that the political structure of ancient India, monarchy was the only system of public administration.

## 5.2 Kingship and Duties of a King:

In ancient India, a king was treated as a divine personality. The king has been described as the epitome of all that is divine, with which he is said to have been created. Manu says that a king is formed of the essential qualities of the eight gods viz., Indra, Vāyu, Yama, Sūrya, Agni, Varuṇa, Candra and Kubera.<sup>17</sup> Bāṇa has compared king Śūdraka with another form of Indra, Viṣṇu, Śiva, Kārtika and Brahman<sup>18</sup> in *Kādambarī*. Similarly he also describes that the emperor Harṣa was the incarnation (*avatāra*) of all devatās such as the Sun and the Moon<sup>19</sup> and compares Harṣa with so many historic heroes such as Bhīṣma, Droṇa, Karṇa, Yudhiṣṭhira, Arjuna etc.<sup>20</sup> Manu also recommends the highest duty of a *kṣatriya* (king) is to ensure protection to his subjects.<sup>21</sup> An ideal king rules his kingdom very perfectly. We find in the *Harṣacarita*, the king Puṣpabhūti is depicted as an expert ruler,<sup>22</sup> virtuous and well versed in all aspects of poetry.<sup>23</sup> He also protects all the castes like Indra, for which he is compared with Candra, Vāyu etc.<sup>24</sup> and under his kingdom the citizen was living very joyfully and felt happy.<sup>25</sup> Bāṇa also mentions that emperor

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<sup>17</sup> *Manusamhitā*, VII.4,5

<sup>18</sup> āsīda pākaśāsana iva....cakradhara iva....karakamalopalakṣyamānaśaṅkhacakralāñcano  
hara iva....rājānām, *Kādambarī*, p.8-10

<sup>19</sup> [a] aruṇapādapallavena...aruṇa..prasannāvalokitena candramukhena kṛṣṇakeśena vapuṣā  
sarvadevatāvatāramivaikatra darśayantam, *Harṣacarita*, II p.32

[b] ...haricandana...pāde śaśīmaya iva ...samupaviṣṭam, *Ibid.*

<sup>20</sup> bhīṣmājītakāśinam, droṇāccāpalālasam, karṇānmitrapriyam, yudhiṣṭhirādvahukṣamam,  
dhanañjayānmahābhāratarāṇayogyam...., *Ibid.*, II.p.35

<sup>21</sup> *Manusamhitā*, VII.144

<sup>22</sup> dakṣaprajākarmaṇi, *Harṣacarita*, III.p.44

<sup>23</sup> vedamaya ivākṛtrimālāpatve, *Ibid.*

<sup>24</sup> tatra ca sāṅgāsahasrākṣa iva sarvavarṇadharma dhanurdadhānaḥ, śaśīmaya iva  
kalasamgrāhe, ...pavanamaya iva.... rājā puṣpabhūtiriti nāmnā babhūva, *Ibid.*

<sup>25</sup> ....māsamekaṁ divasamiva mahotsavamkaronnarapatih, *Ibid.*, IV.p.60

Harṣa protected all the castes according to the law of Manu.<sup>26</sup> It shows that the king would not rule his kingdom according to his own choice, but he should follow the rule of the Dharmaśāstras. Therefore, Bāṇa has mentioned<sup>27</sup> that a king should be well versed with four things-*mūla* (i.e., a king's hereditary territory), *daṇḍa* (i.e., his territorial army), *koṣa* (i.e., his treasury) and *maṇḍala* (i.e., the circles of kings near and distance neighbors) and *rājadharmā*<sup>28</sup> depends on *mantra* (state policy), *koṣa* (treasury) and *sādhana* (army). Bāṇa also has mentioned in the *Kādambarī* that the king should always avoid the four principle vices viz., *kāma* (i.e., the love of pleasure), *dyūta* (i.e., gambling), *paradārabhigamana* (i.e., seducing others wife), *mṛgayā* (i.e., hunting), and *pāna* (i.e., drinking).<sup>29</sup> Again other destructive activities of the kings have been advised by minister Skaṇḍagupta in the *Harṣacarita*.<sup>30</sup> Manu also noted the same view. Besides, Bāṇa mentions that the king Harṣa has such power to control his senses that cupid could not touch his mind,<sup>31</sup> and although he was a king, he followed the rule of *brahmacarya*.<sup>32</sup> Sometimes, kings are misleading by the surrounding flatters. So the king should always keep a distance from them. Bāṇa described it through the advice of king Prabhākaravardhana to his son Harṣa.<sup>33</sup> It is also described in *Kādambarī* by Bāṇa as the Śukanāsa's advice to prince Candrāpīṭha.<sup>34</sup> Sometimes, flattery was so simple a case for other kings. Bāṇa mentions that the king Śaśāṅka of Bengal, friend of Mālava king, invited Rājyavardhana, by fair promise of a conference and assassinated him when he was

<sup>26</sup> manāmiva kartari varṇāśramavyavasthānām...,

*Ibid.*, II.p.36

<sup>27</sup> samucitamūladaṇḍakoṣamaṇḍalapi.....,

*Kādambarī*, p.171-172

<sup>28</sup> mantrakoṣasādhana pravṛttasyākṣamālāmiva rājadharmasya,

*Harṣacarita*, VIII.p.138

<sup>29</sup> *Kādambarī*, p.177

<sup>30</sup> pramadādoṣābhīṣaṅgeṣu śrutabahuvārta iva pratidinam devaḥ.....pramattānām ca

pramadākṛtā api pramadāḥ śrutuviṣayamāgatā iva devasya,

*Harṣacarita*, VI.p.105-106

<sup>31</sup> ...nigraharucicitīndriyaiḥ...,

*Ibid.*, II.p.35

<sup>32</sup> grhītabrahmacarya...,

*Ibid.*, II.p. 34

<sup>33</sup> kriḍārasena nartayanto mayūratām nayanti bālīśāḥ,

*Ibid.*, IV. p.66

<sup>34</sup> pratāranakuśalaidhurtaiḥ amānuṣalokacitābhiḥ

stutibhiḥ.....sarvajanyopahāsyatāmupayati,

*Kādambarī*, pp.166-180

unguarded.<sup>35</sup> Manu also recommends that the soldier shall not strike one who is without his armour, or one who has fallen in difficulties regarding weapons etc.<sup>36</sup>

It is observed in the ancient polity that the kings tried their best to satisfy the subjects. Bāṇa describes that Tārāpīḍa removed all the grievances of his subjects and made his people happy from all side,<sup>37</sup> establishment of good order in his state or all the usual duties of a king. King Harṣa also follows this duty and feels that the good make the world theirs by their goodness.<sup>38</sup> Under the reign of the king Harṣa, the citizens were very much satisfied with him. He was always possessed of good friends and counselors and he was the only king of his time who possessed sovereign power. Happiness and justice always stayed in his kingdom.<sup>39</sup> He appointed his feudatory kings to protect his citizen.<sup>40</sup>

Manu also says that the king should deliberate on the most important affairs which relate to the six measures<sup>41</sup> of royal policy (*guṇa*) viz., alliance (*sandhi*), war (*vigraha*), marching (*yāna*), halting (*āsana*), dividing the army (*dvaiddhībhāva*), and seeking protection (*saṁśraya*). In this context, the author has mentioned that under his reign, king Prabhākaravardhana had performed many sacrifices for the general people in the form of *sabhā* (hall), *satra* (the room), *prapā* (where water is given to the travelers), *prāgvamśa* (it is a room to the east of the *agniśāla*) outside the city to make good relation with them.<sup>42</sup>

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<sup>35</sup> . . . helānirjītamālavanīkamapi gauḍādhipena mithyopacāropacitavisvāsaṁ

muktaśastramekākinam viśrabdham....,

*Harṣacarita*, VI. p.98

<sup>36</sup> *Manusamhitā*, VII.91-93

<sup>37</sup> susthitaḥ prajāḥ kṛtvā....,

*Kādambarī*, p.101

<sup>38</sup> [a] sajjanamādhuryāṇāmbhṛtadāsyō daśa diśaḥ,

*Harṣacarita*, VII.p.119

[b] devo’pi harṣa sakalarājyastiṭīścakāra,

*Ibid.*, VI. p.106

<sup>39</sup> tāta, santośajuśāṁ . . . .kṛtyaṁ sukhitayā sakalabhuvanabhujī . . . .rakṣati kṣitīm kṣitibhujo

bhuje. sarvathā sukhina eva vāyam,

*Ibid.*, III.p.39

<sup>40</sup> atra lokanāthena diśāṁ mukheṣu parikalpitā lokapālaḥ...

*Ibid.*, III. p.40

<sup>41</sup> *Manusamhitā*, VII. 160

<sup>42</sup> yasminśca rājani . . . .barhiruparacitavikaṭasabhāsaratraprapāprāgvamśamaṇḍapaiḥ

prasūtamiva grāmāiḥ,

*Harṣacarita*, IV.p.57

One of the duties of the king was to honour the brāhmaṇas as is known from several law books. Nārada<sup>43</sup> states that when any man grants prosperity to brāhmaṇas, the king must give his consent to it. Emperor Harṣa donated the land as royal grant (*agrahāra*) to brāhmaṇas,<sup>44</sup> and he also donated the all treasuries to the brāhmaṇas, which he had got in conquering time.<sup>45</sup> Bāṇa also mentions Harṣa liked the brāhmaṇas very much,<sup>46</sup> and donated the *mahādāna* in his life.<sup>47</sup> King Prabhākaravardhana, too, donated his wealth to the brāhmaṇas.<sup>48</sup>

### 5.2.1 Responsibility towards the Family and the Citizen:

The king showed great responsibility towards the family and the citizen alike. As a father, king Prabhākaravardhana showed responsibility, when Rājyaśrī was brought-up and her marriage time was coming. It is found in his conversation with his wife queen Yaśomatī.<sup>49</sup> The king must regard his own happiness as indissolubly connected with that of his subjects. Therefore, the king Prabhākaravardhana advised prince Harṣa, that he should always be conscious about the happiness of the citizens.<sup>50</sup> In fact, the king alone can't strengthen the bond of good-will, fraternity and mutual understanding among their employees. That relation had been expressed by the king Prabhākaravardhana by heart and soul, when he was in death-bed.<sup>51</sup> It is

<sup>43</sup> *Nāradaśmṛti*, XVIII.34,47

<sup>44</sup> ityabhinandya manasā mahānimittam tatsūrasahasrasammitasimnām grāmāṇām  
satamadāddvijebhyaḥ, *Harṣacarita*, VII.p.109

<sup>45</sup> sakalabhuvanakośaścāgrajanmanām vibhaktaḥ, *Ibid.*, III. p.40

<sup>46</sup> yacśa ca bāla eva prītyā dvijātīnaprītyā cārātūsamagrānapratigrahānagrāhayat,  
*Ibid.*, VII.p.118

<sup>47</sup> jivitāvadhighṛta.....mahādānadīkṣa..., *Ibid.*, II. p.33

<sup>48</sup> dvijadīyamānairarthakalaśaiḥ phalitamiva bhāgyasampadā, *Ibid.*, IV.p.57

<sup>49</sup> devi, taruṇībhūtā vatsā rājyaśrīḥ. etadīyā guṇavatteva kṣaṇamapi hṛdayānnāpayāti me  
cintā. yauvanārambha eva ca kanyākānāmindhanībhavanti pitarāḥ santāpālanasya..... ,  
*Ibid.*, IV. p. 68

<sup>50</sup> sukham ca rājyam ca varṇaśca prāṇāśca paralokaśca tvayi me sthitāḥ. yathā mama tathā  
sarvāsām prajānām, *Ibid.*, V.p.79

<sup>51</sup> prajāḥ parirakṣyantām... parijanaḥ paripālyatām, *Ibid.*, V.p.87

supported by Kautilya also.<sup>52</sup> The relation between the king and the fellow citizens bears the most significant role for cohesive bonding between the people. It is seen in the *Harṣacarita*, after the death of the king Prabhākaravardhana, the people of Sthāṇvīśvara immersed themselves in deep sorrow and then some people destroyed their unparalleled sorrow by fasting, some killed themselves by falling from precipices, and some resorted to the forest etc.<sup>53</sup>

### 5.2.2 Relation with Other Kings:

In the field of politics, a king employs all the *saguṇas* or the four expedients viz., *sāma* (espionage or reconciliation), *dāna* (defensive policies or bribery), *bheda* (internal discussion or judgment) and *daṇḍa* (punishment or open attack) etc. These are followed by a king for protecting the kingdom in a proper way. In this context, we can find the good friendship between Harṣa, the king of Sthāṇvīśvara, and Bhāskaravarman, the king of Prāgaḥyotiṣa. For the smooth running of his kingdom, Bhāskara offered to make friendship with Harṣa, giving a valuable and precious umbrella as a symbol of good friendship among them. That umbrella was named *ābhoga*.<sup>54</sup> Again, Bāṇa mentions through the words of Hamsavega, the messenger of Bhāskaravarman, that the friendship of kings is generally dependent upon some purposes i.e., it is never disinterested.<sup>55</sup> He also mentions several purposes which induced king Bhāskara to make friendship. It implies that the sovereign kings make friendship through the policy of espionage (*sāma*), defensive policies (*dāna*) with the powerful king.

Harṣa's relation with many other kings is also described in the *Harṣacarita*. Among them, Harṣa crowned Kumāragupta, the older of the two Mālava princes who

<sup>52</sup> prajāśukhe sukhaṁ rājñāḥ prajānām ca hite hitam.

nātmāpriyaṁ hitaṁ rājñāḥ prajānām tu priyaṁ hitam, *Arthaśāstra*, I.19.34

<sup>53</sup> *Harṣacarita*, V.p.89

<sup>54</sup> [a] citrīyamāṇacetāśca sarājako rājā daṇḍānusārādhirohiṇyā dṛṣṭva .....trailokyādbhutaṁ mahacchatram, *Ibid.*, VII.p.116

[b] rājā tu ....svayamāpyutthāya .... ābhogasya chāyām, *Ibid.*, VII.p.117

<sup>55</sup> maitrī ca prāyaḥ kāryavyapekṣiṇī kṣoṇībhṛtām, *Ibid.*, VII.p.118

were the companions of his boyhood.<sup>56</sup> His relation with *kumāra* Bhāskaravarman of Prāgjyotiṣa was that of everlasting friendship.<sup>57</sup>

King Prabhākaravardhana's relation with other feudatory kings was very great. He summoned, for the occasion of Rājyaśrī's marriage ceremony, not only the notable citizens of his kingdom but also his important feudatories and neighboring monarchs.<sup>58</sup> Many heroic stories of Harṣa and Prabhākaravardhana are found in the *Harṣacarita* such as- king Prabhākaravardhana fought successfully against the *hūṇa*, the king of *sindhu*, *gujjara*, *gāndhāra*, *lāṭa* and *mālava* and he had sent his elder son Rājyavardhana to conquer the *hūṇas*.<sup>59</sup> From this description the name of different states (*deśa*) in the time of 7<sup>th</sup> century A.D. can be found.

On the eve of Harṣa's expedition, the feudatory kings were awaiting for his arrival, greeted him and bowed their bodies, dutifully bent down,<sup>60</sup> and the king also in turn distributed among them, the token of royal favor such as half smiles, a full glance etc.<sup>61</sup> Again, it has been described<sup>62</sup> that Harṣa transferred his capital from Sthāṇviśvara to Kanauj and became the sovereign ruler of the latter kingdom also by assuming the full imperial titles. The epithet- *sakalottarapathanāth*<sup>63</sup> implies that he made himself the master of the whole of Northern India. Again, it is found that Harṣa

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<sup>56</sup> attradevenabhiṣiktaḥ kumāraḥ,

*Ibid.*, III.p.40

<sup>57</sup> .....ekamajayaṁ saṅgatamapahāya kāsyantyā pratikausāliketi,

*Ibid.*, VII.p.117

<sup>58</sup> [a]...tasminnāsanneṣu ca vivāhadivaṣeṣu...avanipālapuruṣagr̥hītasamagrāgrāmiṇānīyamāno-  
-pakaraṇasambhāram ...upanimantitāgatabandhuvargasamvargaṇavyagrārājavallabham....,

*Ibid.*, IV.p.68

[b] upanimnitāgatabandhuvargasamvargaṇavyagrārājavallavam,

*Ibid.*

<sup>59</sup> atha kadācida rājā rājyavardhanaṁ kavacaharamāhūya hūṇānhantum harihariṇāśa

.....mahāsāmantaiḥ kṛtvā sābhisaramuttarāpathaṁ prāhiṇot,

*Ibid.*, V.p.74

<sup>60</sup> avanamati ca vinayamitavapuṣi bhayacakitamanasi.....śirasi... ..rājacakre...

...suśakunasampādanāya celuḥ,

*Ibid.*, VII.p.112

<sup>61</sup> ...dikpālaiḥ ..netrabhibhāgaiśca katākṣaiśca ...samagreṣṭaiḥ...prvirāṇām vīro yathārupaṁ  
vibabhāja rājakam,

*Ibid.*

<sup>62</sup> *History of Ancient India*, p.295

<sup>63</sup> *Ibid.*

having pounded the king of Sindu, made his wealth his own.<sup>64</sup> Again, it is found in the *Harṣacarita*, that Harṣa “exacted tribute from an inaccessible land of the snowy mountains.”<sup>65</sup>

### 5.2.3 Relation between the King and the Ministers:

The ministry is regarded as requisite for good government and is also a regular feature of dynasty. In ancient Indian polity, it was noticed that the king always entrusted all business, internal or external, to the ministers. The ministers also carried out all the heavy responsibilities of the government with full dignity. The ministers paid attention to all the affairs and, thus, they were the most trusted counsellors of the king. Kāmandaka describes the most beautiful relationship between the king and the minister. He describes the minister as hands or as the eyes of the king and a king without minister to a wingless bird.<sup>66</sup> In the *Kirātārjunīyam*, it is mentioned that without the good-relationship between the king and the ministers, one country cannot do progress.<sup>67</sup> This relation is expressed by king Probhākaravaradhana by heart and soul, which is found in his advices to his sons.<sup>68</sup>

There are two classes of ministers, *amātya* and *mantrin*. Kautilya recommends that the king should have the assistances of three or four mantrins, but the number of the *amātya* should depend upon the capacity to employ them.<sup>69</sup> Etymologically *amātya* and *saciva* mean associates and companions, and *mantrī* means one who is concerned with *mantra* or sacred counsel. Bāṇa also supports it.<sup>70</sup>

<sup>64</sup> attapuruṣottameṇa...sindhurājarṇ pramathya .....ātmīkṛtā,

*Harṣacarita*, III.p.40

<sup>65</sup> attra parameśvareṇa tuṣārśaila .....gṛhītaḥ karaḥ,

*Ibid.*

<sup>66</sup> *Kāmandakīyanītisāra*, XIII. 25

<sup>67</sup> *Kirātārjunīyam*, I.5

<sup>68</sup> [a] prajābhistu bandhumanto rājānaḥ, na jñātibhiḥ,

*Harṣacarita*, V.p.79

[b] vatsau, prathamam rājyāṅgam durlabhāḥ sadbhṛtyāḥ,

*Ibid.*, IV.p.66

<sup>69</sup> *Arthaśāstra*, I, VIII.

<sup>70</sup> [a] mantrīvinirveśitarājyabhārasya.....,

*Kādambarī*, p.101

[b] durmanāyamānamantiṇi.. ,

*Harṣacarita*, V.p.77

In the *Harṣacarita*, ministers are known as *saciva* also.<sup>71</sup> Although, the Dharmaśāstras don't recommended the military leadership and ability of the minister, but it is found in the *Harṣacarita* that the ministers serve as commanders, too. Such as Skanḍagupta was the commander of the elephant force of king Harṣa.<sup>72</sup> But the commander-in-chief is also called *amātya* in *Manusamhitā*.<sup>73</sup> Bāṇa also uses the terms *amātya* and *mantrin* as synonyms of minister in the *Kādambarī*.<sup>74</sup> Many good characters of the minister are mentioned by Bāṇa, as he goes to describe the character of Skanḍagupta.<sup>75</sup>

The Dharmaśāstras recommend the various qualities of minister. Manu recommends the appointment of *brāhmaṇa* as minister, particularly as the chief minister.<sup>76</sup> Bāṇabhaṭṭa says in his *Kādambarī* that Śukanāsa, the minister of king Tārāpīḍa, was a *brāhmaṇa*. He also extols the qualities of Śukanāsa that his intelligence was fixed on all affairs of the kingdom, and was also an expert in governance etc.<sup>77</sup> It is described in the Madhuban<sup>78</sup> copper plate inscription of Harṣa that Skanḍagupta was not only the commander of the elephant force but also *mahāpramātarā* and *mahāsāmanta*.

The *Arthaśāstra* advises that on the death of the king, the ministers are to install the heir-apparent on the throne, or in an emergency the ministers are called upon to select a successor to the throne.<sup>79</sup> This practice has followed on the death of

<sup>71</sup> rājaballabhāstu..... sacivāśca tasminnevāhani nirgatya...., *Ibid.*, V.p.89

<sup>72</sup> [a] .....aśeṣagajasādhanaadhikṛtaṁ skanḍaguptaṁ draṣṭumicchāmūti, *Ibid.*, VI.p.104

[b] .... senāpatiḥ samagravigrahaaprāgraharo..., *Ibid.*, VI.p.99

<sup>73</sup> amātye senāpatau..., Kulluka on *Manusamhitā*, VII.65

<sup>74</sup> mantrīvinirveṣitarājyabhārasya....., *Kādambarī*, p.101

<sup>75</sup> .....svāmītāmiva...sprhaṇīyāṁ....bhṛtyatām.....prabhuprasādashūmimārūḍaḥ....  
abhṛtabhṛtyo bhajatām, ...akṛitadāso viduṣām skanḍagupto..., *Harṣacarita*, VI.p.104-105

<sup>76</sup> *Manusamhitā*, VII.v.58-59

<sup>77</sup> *Kādambarī*, p.14

<sup>78</sup> *Epigraphica Indica*, no.11, p.67

<sup>79</sup> *Arthaśāstra*, v.6



Prabhākaravardhana. The ministers choose Harṣa as the king of Sthāṇvīśvara.<sup>80</sup> King Prabhākaravardhana also requested him to take the throne.<sup>81</sup> It is also described in the *On Yuan Chwang's in India*, that the ministers under the maukharis wield great power in offering the Maukhari crown to Harṣa when the last Maukhari king dies suddenly without leaving his successor.<sup>82</sup> It shows when there was a failure of heirs, the ministers used to elect a suitable successor from among the relatives of the deceased king.

A minister should have the sense of moral responsibility towards the subjects. It is seen that when Rājyavardhana was treacherously assassinated, the minister Bhaṇḍi felt himself as robbed (*muṣita iva*), cheated (*chalita iva*). He continued to feel guilty though his master was dead<sup>83</sup> and once said to Harṣa that they were to blame for the misfortune, for they ought not to have allowed Rājyavardhana to go to a foreign king's camp unguarded.<sup>84</sup> It seems in this case, the ministers suffered from a sense of guilty for not giving the correct advice to the prince. The minister should also have the capacity to preserve the secrecy of the counsel which is an essential quality of the ministers. Therefore, minister Skandagupta warns Harṣa not to believe all.<sup>85</sup> In this context, he gives examples of many other kings, who are betrayed by their ministers, wife's, servants etc.<sup>86</sup> Therefore, he requests Harṣa that these type of vices should always be avoided, which is recorded in the *Harṣacarita*.

<sup>80</sup> yenaiva va te gataḥ pitā pitāmahaḥ prapitāmaho vā tameva mā...panthānam.....

kulakramāgatām .....rājalakṣmī....devabhūyaṁ gate narendre .....

dharanīdhāraṇāyādhunā tvaṁ śeṣaḥ. samāścāsaya aśaraṇāḥ prajāḥ, *Harṣacarita*, VI.p.102

<sup>81</sup> ātmāikriyatām rājakam,

*Ibid.*, V.p.87

<sup>82</sup> *On Yuan Chwang's in India*, Thomas and Watters, I.p.343

<sup>83</sup> ...svāmivirahavidhṛtajīvitāparādha....aparādhiva.... muṣita iva chalita iva.....,

*Harṣacarita*, VII.p.121-122

<sup>84</sup> ...helānirjitamālavanīkamapi gauḍādhipena mithyopacāropacitavisvāsam

muktaśastramekākināṁ viśrabdham....,

*Ibid.*, VI.p.98

<sup>85</sup> idṛśaḥ khalu lokasvabhāvāḥ...tadiyamātmadeśacarocitā svabhāvasaralahṛdayajā tyajyatām

sarvaviśvāsītā,

*Ibid.*, VI.p.105

<sup>86</sup> *Ibid.*, VI.p.105-106

#### 5.2.4 Relationship with the Sovereign Kings:

Bāṇa has described the good relationship between the sovereign king and other feudatory kings in the 7<sup>th</sup> century A.D. He mentions that various kings came to meet emperor Harṣa. They had intense admiration and passion for his glory and were eagerly waiting to meet him.<sup>87</sup> At that time other feudatory kings paid taxes to the sovereign king in the form of numerous jewels and also horses, elephants from their own treasuries etc. King Harṣa's courtyard (*āṅgaṇa*) was filled with uncountable elephants and horses; the dark elephants made the gate look dark,<sup>88</sup> which were presented to the king as gifts or as taxes from the various countries by the chiefs of the small villages (*pallī*).<sup>89</sup> He also received precious things from Bhāskaravarman as a token of friendship, such as- silken cloth (*kṣauma*), *kārdaraṅgā* shield, loin-cloths (*jātipaṭṭikā*), pillow (*upadhāna*), coral (*prabāl*) etc.,<sup>90</sup> which were generally presented to the sovereign king by the feudal kings.

#### 5.3 Other Office Bearers of the Government:

Although, Bāṇa has not given a systematic description of the emperor Harṣa's ministry, but many other important royal functionaries, which are of great importance for the smooth running of the administration, are described. They are- *mahāsāmanta*, *kumārāmātya*, *sandhivigrahika*, *pratīhāra*, *bhogapati*, *cāṭa* and *bhaṭa*, *rājaputra* and *kulaputra* and *dūtaka* etc.

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<sup>87</sup> anyaiśca pratāpanurāgāgatair nānādeśajaimahīpālaiḥ.....narapatidarśanakālamadhāsyamānam,

*Ibid.*, II.p. 27-28

<sup>88</sup> śyāmāyamānam...rājadvāram,

*Ibid.*, p.26

<sup>89</sup> ...bhuktavati bhubhuji prakhyātānām kṣitibhujām ...pallīparivṛḍhaṭṭhaukitaśca ...

...kalpitairvāraṇendraiḥ śyāmāyamānam... turaṅgairāṅgāyamānam..., *Ibid.*, II.p.26-27

<sup>90</sup> *Harṣacarita*, VII.p.116-117

### 5.3.1 Mahāsāmanta:

According to the *Arthaśāstra*- the term *sāmanta* means an independent neighbour.<sup>91</sup> According to Manu- it refers to those with, whose help the boundary disputes of the villages were settled.<sup>92</sup>

Another important position of royal functionary is *mahāsāmanta*. About the *mahāsāmanta*, Bāṇa describes many times in the *Harṣacarita*. When Bāṇa went to meet king Harṣavardhana, he saw that the enemy *mahāsāmanta* were eagerly waiting to meet Harṣa.<sup>93</sup> In this context, he tells that the defeated *mahāsāmanta* greeted the conqueror by removing the crown and headdress (*śekhara* and *mauli*).<sup>94</sup> At the time of Harṣa's birth, the wives of the neighboring king came in thousands to the palace from everywhere to congratulate the king Prabhākaravardhana.<sup>95</sup> At the time of trouble also, the *sāmantas* helped the king. When Harṣa searched for his sister Rājyaśrī in Vindhyaṛaṇya, Vyāghraketu, the *atavīkasāmanta* (a feudatory abode in the forest), whose hair was tied with *maulī*,<sup>96</sup> helped him to search her. According to *Amarakoṣa*- *cuḍākiriṭakeśāśca saṁyatā maulayastrayaḥ*.<sup>97</sup> King Prabhākaravardhana had sent his son Rājyavardhana to conquer the Southern India with the *amātya* and the *mahāsāmanta*.<sup>98</sup> In the Madhuban copper plate of Harṣa, it is found that Skaṇḍagupta, the *dūtaka* of the grant, is not only the commander of the elephant force but also the *mahāpramātāra* and *mahāsāmanta*.<sup>99</sup> In the *Harṣacarita*,

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<sup>91</sup> *Arthaśāstra*, I.6

<sup>92</sup> *Manusamhitā*, VIII.258

<sup>93</sup> ....iti darśanāsayā divasaṁ....śatrusāmantaiḥ samantādasevyamānam, *Harṣacarita*, II. p.27

<sup>94</sup> keściducchāsasaurabha....śekharoḍḍīyamāna....pranāmaviḍambanā....maulibhiriva  
....saṁmānitairivānanyaśaraṇai..., *Ibid.*

<sup>95</sup> aparedyurārabhya sarvābhyo digbhyaḥ strīrājyānīvāvarjitāni.....rājakulamāgacchanti  
samantātsāmantaṁtāḥpurasaḥsāraṇyadrśyanta, *Ibid.*, IV.p.62

<sup>96</sup> *Ibid.*, VII.p.125

<sup>97</sup> *Amarakoṣa*, II.6.102

<sup>98</sup> atha kadācidrājā rājyavardhanaṁ .....cirantanairamātyairanuktaiśca mahāsāmantaiḥ kṛtvā  
sābhipuramuttarāpathaṁ prāhiṇot, *Harṣacarita*, V.p.74

<sup>99</sup> *Epigraphica Indica*, no.11,p.67

Skaṇḍagupta is described as- *aśeṣāgajasādhanādhikṛta*<sup>100</sup> i.e., the leader of the horses. On another hand, the writer uses the term *pratisāmanta* to imply the enemy commander<sup>101</sup> and also mentions that the *pratisāmanta* had passed sleepless nights, when they heard about the Harṣa's march with the army.<sup>102</sup>

### 5.3.2 Kumārāmātya:

The term *kumārāmātya* is usually interpreted to mean the ministers of the crown prince.<sup>103</sup> They had been in service of the king from the time when he was a boy. According to D.C. Sircar-“*kumārāmātya* may probably mean an *amātya* enjoying the status of a *kumāra*.”<sup>104</sup> The term *kumārāmātya* is mentioned in the Madhuban copper plate<sup>105</sup> and the Banskhera copper plate.<sup>106</sup> But in the *Harṣacarita*, Bāṇa mentions the term *kumāra* and *amātya* separately. About *amātya* the *Harṣacarita* refers as- *atha kadācidarājā rājyavardhanam .....cirantanairamātyairanuktaiśca .....kṛtvā sābhipuramuttarāpatham prāhiṇot.*<sup>107</sup> Again the author describes that king Harṣa was surrounded by *kumāras*.<sup>108</sup>

### 5.3.3 Sandhivigrahika:

The *sandhivigrahika* is first mentioned in the Allahabad inscriptions of Gupta periods. Here, Samudragupta describes Hariṣena as *sandhivigrahika*, *kumārāmātya* and *mahādaṇḍanāyaka*.<sup>109</sup> The foreign secretary of the guptas was called

<sup>100</sup> *Harṣacarita*, VI.p.104

<sup>101</sup> *pratisāmanta*....,

*Ibid.*, VII.p.118

<sup>102</sup> *pratisāmanta cakṣuṣāmiva nanāsa nidrā*....,

*Ibid.*

<sup>103</sup> *Corpus Inscriptionum Indicarum*, Vol.-III, no.1,p.16

<sup>104</sup> *Select Inscriptions*, Sircar, D. C., p.166

<sup>105</sup> *Epigraphica Indica*,no.11,p.66

<sup>106</sup> *Corpus Inscriptional Indicarum*,IV, No.29.p.208

<sup>107</sup> *Harṣacarita*,V.p.74

<sup>108</sup> *āsannavartinām .....pārthivakumārāṇām*... *Ibid.*, VII.p.114

<sup>109</sup> *Corpus Inscriptional Indicarum*,Vol. III, no.1, p.212

*sāndhivigrahika*.<sup>110</sup> Sometimes the *sandhivigrahika* took place of the *dūta*.<sup>111</sup> In the Gupta period, the *mahāsandhivigrahika* was the minister in charge of the royal policy towards the vassal both in times of war and peace, and acted as the executor of land grants. He also wrote all the royal orders. When the king Harṣavardhana had resolved to kill king Śaśāṅka, he commanded Avantī (*mahāsandhivigrahika*) to issue a proclamation of *digvijaya*.<sup>112</sup>

#### 5.3.4 Pratīhāra:

Generally, the word *pratīhāra* means gate-keeper. He also reports to the king the arrival of persons who sought his audience. When Haṁsavega, the messenger of kumāra Bhāskaravarman, came to meet emperor Harṣa, the *pratīhāra* reported to the king.<sup>113</sup> It is seen that the gatekeepers (*pratīhāra*) sometimes not only harassed the people who wanted to visit the king, but also used to beat them often.<sup>114</sup> Again D. C. Sircar noted that- “the mahāpratīhāra may have been the superintendent of troops in charge of the defense of the gates of the palaces and capital, and probably also the king’s bodyguard. He may also have been an officer attending on the king at the door of the royal bed chamber.”<sup>115</sup>

In the *Harṣacarita*, the minister Skaṇḍagupta, serves as the *valādhikṛta* (chief commander of army), but he is mentioned in the Madhuban copper plate inscription as *mahāpratīhāra*.<sup>116</sup> Bāṇa asserts that at that time the gate-keeper was known as

<sup>110</sup> *Post Gupta Polity*, Sinha, Ganesh Prasad, p.97

<sup>111</sup> *Ibid.*

<sup>112</sup> śrūyatām me pratijñā.....ityuktvā ca..

mahāsandhivigrahādhikṛtamavantikamantikasthamādideśa likhyatām....,

*Harṣacarita*, VI.p.102-103

<sup>113</sup> atha tatra pratīhāra....vijñāpitavāna- deva, prāgyotiśvareṇa kumāreṇ prahito

haṁsaveganāmā dūto... ,

*Ibid.*, VII.p. 115

<sup>114</sup> [a] . ....pratīhāramaṇḍalakara prahāra nirasyamānasya....., *Ibid.*, VII.p. 119

[b] prātareva pratīhāraiḥ samutasāritanikhilānibaddhalokaṁ viviktamakriyat rājakulam,

*Ibid.*, IV.p.70

<sup>115</sup> *Indian Epigraphy*, Vol.II, D.C.Sircar, p. 358

<sup>116</sup> *Epigraphica Indica*, Vol.I, p.67

*dauvārika*<sup>117</sup> also. When he had entered to meet emperor Harṣa, the royal entrance of the gate was regulated by the *dauvārika*, the chief of whom was called Pāriyāṭta i.e., the king's favorite.<sup>118</sup>

King Harṣa himself mentioned in his book *Priyadarśikā*<sup>119</sup> that the *pratīhāra* had to maintain order in the women's apartment, guard against stumbling at every step, maintain law and order within the town by the guidance of a staff and prevents the abuse of justice therein. In this context, Bāṇa mentions that the ladies were guarded by such type of men who were hunch-backed persons, wharfs, deaf men and barbarians etc appointed at that time.<sup>120</sup> P. V. Kane comments- "these are usually described as the attendants and guardians of the ladies harem."<sup>121</sup>

### 5.3.5 Bhogapati:

*Bhogika* was a feudatory who served as a royal officer. Some *bhogapati* exploited the rural community. The *Harṣacarita* states that in the march of Harṣa, villagers made spurious complaints against bhogapatis.<sup>122</sup> In Sanskrit lexicons the term *bhogika* is explained as groom, horse keeper and plaguing-bearer.<sup>123</sup>

### 5.3.6. Cāṭa and bhaṭa:

*Cāṭa* and *bhaṭa* generally mean soldiers or warriors. According to *Amarakoṣa*- *bhaṭā yoddhāśca yoddhāraḥ*.<sup>124</sup> According to D.C. Sircar- "*bhaṭa* is

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<sup>117</sup> *Harṣacarita*, II.p.28

<sup>118</sup> [a] eṣa khalu mahāpratīhārāṇāmanantaraścaḥ devasya pāriyāṭtanāmā dauvārikah,  
*Ibid.*

[b] prātareva pratīhāraiḥ samutasāritanikhilanibaddhalokaṁ viviktamakriyata rājaloḥkaṁ,  
*Ibid.*, IV.p.70

<sup>119</sup> *Priyadarśikā*, actIII, p.49

<sup>120</sup> ...vikalakālāmukubjavāmanavādhirabarbaraviralena.....parivṛtam, *Harṣacarita*, VIII.p.131

<sup>121</sup> *Ibid.*, p.602-603

<sup>122</sup> narendranihitadrṣṭibhiraṣato'pi pūrvabhogapatidoṣānubhāvayadbhiritikrāntayuktakaśatāni.....,  
*Ibid.*, VII.p.113

<sup>123</sup> *Sanskrit English Dictionary*, Wilson, p.538

<sup>124</sup> *Amarakoṣa*, II.8.61

probably derived from *bhṛta*. *Cāṭa* probably indicates the leader of a group of *bhaṭas*, a policeman leading a group of *pāiks*.<sup>125</sup> Their duty was to guard the inhabitants and arrest thieves, robbers and persons of suspected characters. According to P. V. Kane- “the word *cāṭa* seems to have some technical sense. In grants of villages the word ‘*acāṭabhaṭapraveśyaḥ*’ occurs very frequently.”<sup>126</sup> Bāṇa mentions *cāṭabhaṭa* at many places together in one compound. When Harṣa went to the expedition, the *ceṭacāṭa* were praised as king Harṣa’s army expedition (i.e., *daṇḍayātra*)<sup>127</sup> and in there, there was applied an unguent paste in order to show that they formed the vanguard.<sup>128</sup>

It is said by Yājñavalkya that the duties of the king is to protect people from harassment caused by *cāṭas*, robbers and *kāyayasthas*.<sup>129</sup> P. V. Kane comments thus- “*viṭaḥ* is a voluptuary and companion of a dissolute young man or courtesan and *ceṭakaḥ* a servant.”<sup>130</sup>

### 5.3.7 Rājaputra and Kulaputra:

In ancient times, the kings used to adopt children, which were known as *rājaputra*. In the *Harṣacarita*, it is described that the *rājaputras* feel very sad and they were lying down in the floor whole night without sleep, when the king Prabhākaravardhana was in his death-bed.<sup>131</sup> Again Bāṇa mentions about *kulaputra* in his *gadyakāvyas* that they are brought up in the service of the king on hereditary principle.<sup>132</sup> According to P. V. Kane- “*kulaputrakaḥ* is a nobly born young man.”<sup>133</sup> It is also seen that they consoled the prince Harṣa, when the king

<sup>125</sup> *Select Inscriptions*, pp.51, 58

<sup>126</sup> *Harṣacarita*, p.556

<sup>127</sup> ...ityevam .. ceṭasāṭa...stūyamānam,

*Ibid.*, VII.p.113

<sup>128</sup> cārucārabhaṭasainyanyasyamānanāsīramaṇḍalāḍambarasthūlasthāsake,

*Ibid.*, VII.p.109

<sup>129</sup> *Yājñavalkyasmṛti*, I.336

<sup>130</sup> *Harṣacarita*, p. 401

<sup>131</sup> kṣīṭitalapatitasakalarajanījāgarukarājaputrakumārake,

*Ibid.*, V.p.77

<sup>132</sup> [a] kulakramāgatakulaputrakanivahohyamānaśuciśokasaṅkucitakañcukini,

*Ibid.*

[b] anakakulakramāgatairasaḥṛdālocita.... ,

*Kādambarī*, p.14

<sup>133</sup> *Harṣacarita*, p. 400

Prabhākaravardhana died.<sup>134</sup> The description of the chemist Rasāyana's suicide, due to the unrecovered diseases of his king (Prabhākaravardhana), shows the emotional relation between the king and the kulaputras. Harṣa, therefore, thanked them and said that he had the best *kulaputra*.<sup>135</sup> Sometimes, the kulaputras showed their power to the people. Bāṇa describes that the kulaputras greatly harassed the people during king Harṣa's expedition.<sup>136</sup>

### 5.3.8 Dūta:

According to Yājñavalkya<sup>137</sup> and Manu<sup>138</sup> the word *dūta* imply more or less, in the sense of a messenger. Kauṭilya describes<sup>139</sup> the treatment of the subject of *dūta* (messenger). Manu also points out the qualities of a *dūta*.<sup>140</sup> He says that an intelligent, pure-hearted person of noble family, efficient and well-versed in all the Śāstras and capable of drawing interest of other person, should be appointed as a messenger to convey the messages.<sup>141</sup> Also, a person who is handsome, skillful, devoted to his person, capable of judging the spirit of the place and time, fearless and eloquent, should be recommended for the post of *dūta*.<sup>142</sup> If the above mentioned qualities are found in a person, then he may be a good messenger. In Bāṇa's *Harṣacarita*, we find these characters of a messenger (*dūta*) in many places. There was a rule that one should appoint such a messenger who was suitable for the particular mission and carried the king's sanction and order. King Bhāskaravarman

<sup>134</sup> pitṛpitāmahaparigrahāgataścirantanāḥ kulaputrāḥ ....śokāpanayanānipuṇāśca  
...paryavārayan, *Ibid.*, V.p.89-90

<sup>135</sup> dhanyaḥ khalu ....apūnyabhāktidameva rājakulaṁ kulaputreṇa yattādṛśā viyuktam,  
*Ibid.*, V.p.81

<sup>136</sup> ...pade pade patatām durvalavalīvardānām niyuktaiḥ .....ceṭakaiḥ  
khedyaṁnāsaṁvibhaktakulaputralokam, *Ibid.*, VII.p.113

<sup>137</sup> *Yājñavalkyasmṛti*, I. 328

<sup>138</sup> *Manusmṛhitā*, VII.63-65

<sup>139</sup> *Arthaśāstra*, I.16

<sup>140</sup> *Manusmṛhitā*, VII. 62-65

<sup>141</sup> *Ibid.*, VII.63

<sup>142</sup> *Ibid.*, VII.63-64



had sent the messenger named Haṁsavega, who was very believable for the mission,<sup>143</sup> who was very expert, handsome and skillful to manage all the situations diplomatically. And he carried the envoy to emperor Harṣa.<sup>144</sup> Also his personal charms exceeded the greatness of his qualities.<sup>145</sup> He also stated to the king about the various experiences of the kings and the character of the servants and their misfortune in the royal assembly. Haṁsavega's version shows his great personality, too.<sup>146</sup>

Again, Kṛṣṇa, a cousin brother of king Harṣa, had sent a courier to Bāṇa, who was very faithful to all the envoys and again brought a letter<sup>147</sup> and sent a courier to his brother Rājyavardhana.<sup>148</sup> The *dūtaka* carried the king's sanction and order to the local official, and delivered to the recipient of land grants. In the Madhuban copper plate<sup>149</sup> and in the Banskhera copper plate<sup>150</sup> of Harṣa, Skandagupta appears as the *dūtaka* of the grant.

Other royal messengers described in the *Harṣacarita* are such as Kuraṅgaka (was a royal messengers), who was very obedient in his business and was an expert in overcoming the long path as if he was winged.<sup>151</sup> He wore rags on his head; it suggests that he was a royal messengers.<sup>152</sup> When Bāṇa had come to meet emperor

<sup>143</sup> deva, prāgiyotiṣeśvareṇa kumāreṇa prahito haṁsaveganāmā  
dūto'ntaraṅgastoraṇamadyāste iti, *Harṣacarita*, VII.p.115

<sup>144</sup> anantaram ca haṁsavegaḥ savinayamakṛtyeva  
nayanānandasampādanasubhagabhogābhadrayā.....praviveśa., *Ibid.*

<sup>145</sup> savinayamākṛtyaiva....guṇagarimā....., *Ibid.*

<sup>146</sup> ...nidhipādapapraroḥasyaiva draviṇābhilāṣadadhomukhībhavataḥ....., *Ibid.*

<sup>147</sup> tathābhūte ca grīṣmasamaye .....bhrātā pāraśavaścandrasenanāmā pravisyākathayat- 'eṣa  
khalu .....śriharṣadevasya bhrātā kṛṣṇanāmnā... prajnatatamo dīrghādhvagaḥ prahito...,  
..praviśantaṁ lekhaḥārakamadrākṣīt, *Ibid.*, II.p.23

<sup>148</sup> ...bhrātūrāgamanārtham .....dīrghādhvagaṇaprajavinaścoṣṭrapālānprāhiṇot, *Ibid.*, V.p.81

<sup>149</sup> *Epigraphica Indica*, no.11, p.66

<sup>150</sup> *Ibid.*, IV.No.29.p.208

<sup>151</sup> atha..kāryakautuka..bhāsvatā ..pavanamatitvarayā....dīrghadhvagam  
urangakanāmānamāyāntamadrākṣīt, *Harṣacarita*, V.p.75

<sup>152</sup> ....cailacīrikayā racitamūṇḍamālakam, *Ibid.*

Harṣa, he saw the different messengers from different countries who were eagerly waiting to meet Harṣa.<sup>153</sup>

#### 5.4 Position of Princes and Their Coronation:

In a monarchy, birth of a child was very important for future successor of the country so that dynastic rule could never be discontinued. Therefore, the prince had to have knowledges of all the branches, such as all Śāstras, use of all different weapons etc., so that they could be fit for the throne. Princes Rājyavardhana and Harṣavardhana got the knowledge in their proper ages.<sup>154</sup> At that time, the prince had to be placed under his maternal relations. Prabhākaravardhana selected Kumāragupta and Mādhavagupta, sons of king Mālava as comrades of his sons Rājyavardhana and Harṣavardhana respectively.<sup>155</sup> Bāṇa mentions a characteristic of a prince while giving the description of prince Dadhīca, that a prince does not know how to serve; he only knew how to command.<sup>156</sup> In ancient times, Indian kings transferred their kingdoms, when they grew old, to their sons and went to a forest to practice austerities. It is noticed in the *Harṣacarita* that the system of primogeniture was followed in those days in Indian society. The king organized the coronation ceremony of his son so that the prince would be able to rule the kingdom after his father. Bāṇa describes that king Prabhākaravardhana gave up the wealth that stuck to the rājyāṅgas, in the time of his coronation.<sup>157</sup> It implies that the coronation of the king Prabhākara's was performed. Bāṇa has vividly described the coronation (i.e., *yauvarājyābhiṣeka*<sup>158</sup>) of the king in the *Kādambarī*. In the *Kādambarī*, it is found

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<sup>153</sup> ekāntopaviṣṭaiśca ...sarvadeśajanmabhiśca..janapadaiḥ....sarvadvipāntarāgataiśca

dūtamaṇḍalairupāsymānam, *Ibid.*, V.p.28

<sup>154</sup> . . . .śāstrābhyāsa.....yogyakāleṣu dhiraiddhanur...., *Ibid.*, II.p.66

<sup>155</sup> ...mālavarājaputrau....kumāraguptamādhavaguptanāmānavasmābhirbhavatoranu-  
caratvārthamimau nirdiṣṭau, *Ibid.*

<sup>156</sup> jānāti sevitumityasvāmibhābocitam, *Ibid.*, I.p.16

<sup>157</sup> yo rājyāṅgasangīnyabhiṣicyamāna iva malānīva mumoca dhanāni, *Ibid.*, IV.p.56

<sup>158</sup> *Kādambarī*, p.166

that, king Tārāpīḍa ordered the attendants to collect together all the requisites<sup>159</sup> to crown his son Candrāpīḍa. This ceremony made a king the lord of the people. It is found in the text- *India Age of the Brāhmaṇas*, that, the word *abhiṣeka* means ‘sprinkling’, as the main item of the ceremony consists in sprinkling the king with holy waters collected from different sacred rivers and Seas.<sup>160</sup> Bāṇa also speaks about the holy water collected from different seas and rivers for coronation<sup>161</sup> of prince Harṣa. In the *Harṣacarita*, description of the coronation of prince Harṣa, after the death of his father and brother is found. Manu also recommends- “if the eldest son suffers from any physical or mental defect, he is to be passed over and his younger brother should be the king.”<sup>162</sup> King Prabhākaravardhana also requested Harṣa to accept the throne.<sup>163</sup> Though, Harṣa respects his older brother very well, king Prabhākaravardhana was trying to persuade him much against his will to lead the throne when Rājyavardhana was away. Therefore, to strengthen his point he (Prabhākaravardhana) says thus:-“upon you, my happiness, my sovereignty, my succession, as mine as those of all my people, you wear marks declaring sovereignty of the four oceans, one and all, to be almost in your grasp.”<sup>164</sup> It implies that a dying father was to select his best and favorite son to the throne, though his wish did not materialized. After the death of Rājyavardhana, Harṣa came to the throne of Sthāṇvīśvara through selection by ministers and magistrates.<sup>165</sup>

<sup>159</sup> rājā candrāpīḍasya yuvarājyābhiṣekaṁ .....saṁgrahārthamādideśa, *Ibid.*

<sup>160</sup> *India age of the Brāhmaṇas*, p.145

<sup>161</sup> [a]...prayāgapravāhavenīkāvārīṇevāgatya svayamabhiṣicyamānam, *Harṣacarita*, II.p.34

[b] .....kamalinīpālāśapuṭasalilaiścaturabhirapi ....kriyatābhiṣekaḥ, *Ibid.*, IV.p.60

<sup>162</sup> *Manusmṛitī*, IX.201

<sup>163</sup> [a] ātmīkriyatām rājakam, *Harṣacarita*, V. p.87

[b] grhyatām śrīḥ, *Ibid.*, V. p.86

<sup>164</sup> sukhaṁ ca rājyam ca vaṁśaśca prāṇaśca paralokasya tvayi me sthitāḥ. yathā mama tathā sarvāsām prajānām, *Ibid.*, V. p.79

<sup>165</sup> yenaiva ca te gataḥ pitā pitāmahaḥ prapitāmaho vā tameva mā  
.....panthānam.....kulakramāgatām .....rājyalakṣmī....devabhūyam gate narendre  
.....dharāṇīdharaṇyādhunā tvaṁ śeṣaḥ. samāścāsya aśaraṇaḥ prajāḥ, *Ibid.*, VI.p.102

According to the Vedic tradition the holy water was collected from 17 different sources consisting of rivers, pools, wells, dewdrops, rain waters, seas etc.<sup>166</sup> The water for bathing was collected from rain for prince Harṣa.<sup>167</sup> Afterwards, his body was anointed with sandal paste.<sup>168</sup> The coronation ceremony was regarded as a new birth of the king. At the time of coronation, Harṣa wore the new garments<sup>169</sup> and wore fresh blossomed flowers on his head and ear ornaments made of the blades of the *durvā* grass sprinkled with *gurocanā* paint.<sup>170</sup> He also put on *śāsanavalaya* in his hands.<sup>171</sup> The priests blessed him with the holy water thrown in to his head.<sup>172</sup> After the coronation ceremony was over he came out from the palace (*rājabhavan*), where all the people greeted him with the auspicious words.<sup>173</sup> On that day, Harṣa went to conquer the world. Again, the writer Bāṇa mentions about *puṣyābhiṣeka*<sup>174</sup> performed in his time. The *Saṅket* commentary describes- *yatra dine puṣyanakṣatre rājā snāti taddinaṁ puṣyābhiṣekākhyam*.<sup>175</sup>

## 5.5 Royal Titles:

In simple term the king is known as *rājā*. But the Gupta rulers used self-imposed titles in the 7<sup>th</sup> century A.D.; the great king was called *maharājā*, who stood as the sovereign power in relation to the feudatories. It is found in the *Harṣacarita* that Prabhākaravardhana was the first to be endowed with the title *rājādhirāja*.<sup>176</sup> In the family inscriptions he is mentioned as *mahārājādhirāja* and

<sup>166</sup> *India age of the Brāhmaṇas*, p.100

<sup>167</sup> salilamokṣaviśāradaih śaradairivambhodharaiḥ..., *Harṣacarita*, VII, p.108

<sup>168</sup> candanena śarīraṁ..., *Ibid.*

<sup>169</sup> śarīraṁ paridhāya....dukūle, *Ibid.*

<sup>170</sup> ...kaṇagocaratām gorocanācchuritamabhinavaṁ durvāpallavaṁ..., *Ibid.*

<sup>171</sup> ...binyasya śāsanavalayena..., *Ibid.*

<sup>172</sup> ... paripūjita prahṛṣṭapurohitakara....śāntisalilastkara... , *Ibid.*

<sup>173</sup> ...pramuditaprajājanya mānājayaśabdakolāhalo..., *Ibid.*

<sup>174</sup> *Ibid.*, II, p.26

<sup>175</sup> *Ibid.*, II, p.99

<sup>176</sup> prabhākaravardhana nāma rājādhirājaḥ, *Ibid.*, IV, p.56

*paramabhaṭṭāraka*.<sup>177</sup> Bāṇa mentions in the *Harṣacarita*, that Harṣa was well-known as *parameśvara*.<sup>178</sup> In the Madhuban copper plate inscription<sup>179</sup> Harṣa is called *paramabhaṭṭāraka*, *maheśvara* and *mahārājādhirāja*. Rājyavardhana too adopted the title *paramasaugata*.<sup>180</sup> Moreover, they (three) were called *paramādityabhakta*, which shows that they were great devotees of the Sun.<sup>181</sup> Queen Yaśomatī (wife of Prabhākaravardhana) got the title of *mahādevī*<sup>182</sup> also.

## 5.6 Administration:

The king governed his state with the help of administrative officials. For the purpose of making the administration efficient, the entire state was divided into a number of administrative units. King Prabhākaravardhana's kingdom was divided like a united kingdom. Certain administrative units mentioned in the *Harṣacarita* are as follows:

### 5.6.1 Grāma:

The smallest unit of the administration was known as *grāma*.<sup>183</sup> The chief officer of the village was designated as *grāmini*<sup>184</sup> (i.e., the leader of the village). Bāṇa mentions the various names of *grāma*<sup>185</sup> in the *Harṣacarita*, where in Bāṇa halted and which were encountered during his transit to the royal palace (*rājadvāra*) to meet Harṣa. Again, we find the description of *grāma*, when emperor Harṣa went

<sup>177</sup> [a] See the Banskhera copper plate in *Corpus Inscriptional Indicarum*, IV, No.29.p.208

[b] Madhuban copper plate inscriptions, in *Epigraphica Indica*, vol.I, pp. 66

<sup>178</sup> .....devaḥ parameśvaro harṣaḥ, *Harṣacarita*, II. p.35

<sup>179</sup> *Epigraphica Indica*, vol.I, pp. 66

<sup>180</sup> *Ibid.*

<sup>181</sup> *Corpus Inscriptional Indicarum*, IV, No.29.p.208

<sup>182</sup> [a] yaśomatī nāma mahādevī...., *Harṣacarita*, IV. p.58

[b] *Epigraphica Indica*, vol.I, pp. 66

<sup>183</sup> *Harṣacarita*, VI.p.105

<sup>184</sup> *Gautamadharmasūtra*, XXVIII,44

<sup>185</sup> [a] śanaiḥ...atikramya mallakūṭanāmānam grāmamagāt, *Harṣacarita*, II.p.26

[b]...athāpare...bhāgiraṭhūm yaṣṭhigṛhakanāmni vanagrāmake niśāmanayat, *Ibid.*

to conquer (*daṇḍayātrā*).<sup>186</sup> The village headman was known as *mahattara*. According to the *Arthaśāstra*, there are two classes of village officials, the headman or *grāmika* and village elder or *grāmaṇḍha*.<sup>187</sup> In the *Daśakumāracarita*<sup>188</sup> too there are descriptions about the *janapada mahattara*. Again, we can find the description of the *śastraprāma* in the *Harṣacarita*, when Bāna describes the qualities of the minister Simhanāda that he was the store-keeper of the arms of the king Harṣa.<sup>189</sup> Again, the small village was termed with the word *palli*.<sup>190</sup> The *śavarasenāpati* Bhūkampa was the foremost among all the small villages.<sup>191</sup>

### 5.6.2 Agrahārika:

*Agrahāra* was an administrative unit and was typically a Hindu institution in Gupta times. The *agrahāra* were given to the learned brāhmaṇas (known as *agrahārika*). “The *agrahārikas* enjoyed some privileges, such as free labour personal besides a tax called *uparikara*. The *agrahāra* grant was made chiefly for religious purposes.”<sup>192</sup> It is found in the *Harṣacarita*, when Harṣa was in his march, that he was welcomed by the inhabitants of *agrahāra* with curd, molasses and sugar.<sup>193</sup> Harṣa granted to the brāhmaṇas one hundred villages with one thousand *halas* roughly equal to one thousand acres on the eve of the setting out on a military expedition.<sup>194</sup>

<sup>186</sup> ityabhinandya .....sīmṇām grāmāṇām śatamadāddvijebhyaḥ, *Ibid.*, VII.p.109

<sup>187</sup> *Arthaśāstra*, II.35,48

<sup>188</sup> *Daśakumāracarita* III.p.77

<sup>189</sup> sīmāntadṛścā śastraprāmasya...., *Harṣacarita*, VI.p.100

<sup>190</sup> *Ibid.*, VIII.p.126

<sup>191</sup> ...sarva pallīpatinām prāgraharāḥ śavarasenāpatibhūkampa..., *Ibid.*

<sup>192</sup> *In Post Gupta Polity*, Singh, Ganesh Prasad, p. 83

<sup>193</sup> mārgagrāmanirgatairāgraharikajālmaiḥ.... kumbhaiḥ...

.....dadhiḡuḡaḡhaṇḡakusumakaraṇḡairdhanaghaṇḡitapeṇḡakaiḡ....., *Harṣacarita*, VII. p.113

<sup>194</sup> ....ityabhinandya manasā mahānimittam tatsīrasahasrasammitasīmṇām grāmāṇām

satamadāddvijebhyaḥ, *Ibid.*, VII. p.109

### 5.6.3 Janapada:

The word *deśa* is used as synonym of *janapada*, which implies a vast community. It is said by D.C.Sircar says- “the terms such as *deśa*, *maṇḍal* and *viṣaya* were sometimes employed to indicate a kingdom or territory instead of a district.”<sup>195</sup> Description of *janapada* is found in several times in the *Harṣacarita*, which implies the different meaning of the word. When emperor Harṣa went to conquer, the description of *janapada*<sup>196</sup> is found where the word *janapada* implies the village community. Again Bāṇabhaṭṭa mentions the word to indicate city,<sup>197</sup> sometimes country<sup>198</sup> too. According to P. V. Kane- “*janapada* means a country.”<sup>199</sup> According to *Saṅketa* Commentary- “it means capital.”<sup>200</sup> Neeta Sharma mentions that it was to imply both country and city.<sup>201</sup> Bāṇa mentions that every *janapada* had different customs, food habits, rights etc.<sup>202</sup>

### 5.7 Revenue and Taxation:

No state can function without stable sources of income necessary to defray the expenses of administration. Taxes, fines, treasure-trove, booty of battles, and income from forests were the main sources of income to the state. The Dharmśāstras say that the king should always pay particular attention to the collection of lawful taxes.<sup>203</sup> State income was spent mainly on state administration, maintenance of the army, and royal establishment. The civil and military officials of the state received their salaries

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<sup>195</sup> *Indian Epigraphy*, Sircar, D.C., p. 341

<sup>196</sup> kvacidanarapatidarśanakutūhaladubhayataḥ

prajāvitapradhāvitagrāmeyakajanapadam,

*Harṣacarita*, VII.p.113

<sup>197</sup> sthāṇvīśvarākhyo janapadaviśeṣaḥ,

*Ibid.*, III. p.43

<sup>198</sup> ...śrikanṭhonāma janapadaḥ,

*Ibid.*

<sup>199</sup> *Ibid.*, p. 330

<sup>200</sup> *Ibid.*, p. 164

<sup>201</sup> *Bāṇabhaṭṭa- A Literary Study*, Sharma, Neeta, p. 52

<sup>202</sup> idrśaḥ khalu lokasvabhāvāḥ pratigrāmaṁ pratinagaraṁ prativīṣayaṁ...bhinnā

veśāścākārāścāhāraśca...vyavahārāśca janapadānām,

*Harṣacarita*, VI.p.105

<sup>203</sup> *Manusamhitā*, VIII.279-80

from the royal exchequer. (Generally, *bhoga*, *bhāga* and *kara* were considered to have imposed tax periodically.)<sup>204</sup> Emperor Harṣa also collected the tax.<sup>205</sup> According to P. V. Kane- “The great lord (Harṣa) tribute (*karaḥ*) was levied from the inaccessible (*dūrga*) Himalaya regions.”<sup>206</sup> Bāṇa mention the word *karada*<sup>207</sup> i.e., one who pays the tribute. The writer expresses that king Puṣpabhūti collected the tribute<sup>208</sup> from his feudatories. But how much they had to pay the tax it is not mentioned.

Discussing about the booty of battles, Bāṇa informs that Bhaṇḍi, the commander of cavalry forces, requested king Harṣa to see various things such as elephants (*karīṇa*), horses (*harīn*), necklaces (*hārā*), dancing girl (*bāravilāsini*), chair of state (*āsandī*), small bags of ornaments (*peḍāpīḍān*) etc. collected from the battle field.<sup>209</sup> According to Medhātithi-“various kinds of royal dues are known by several names in several countries.”<sup>210</sup> The treasurer and the revenue minister was an important minister of administration. He was the in-charge of treasury and stores. During the reign of king Harṣavardhana, the officer’s in-charge of a village was known as *grāmakṣapaṭalika*,<sup>211</sup> (i.e., the record-keeper of the villages). According to the *Arthaśāstra*, *akṣapaṭala* implies accountant’s office.<sup>212</sup> In the *Harṣacarita*, description of *akṣapaṭalika* is to be found; while emperor Harṣa was passing through the village, there village notary (*akṣapaṭalika*) appeared with whole retinue of karnis (clerks) and announced - “let his Majesty whose edicts are never void even now best on upon us his commands for the day.”<sup>213</sup> Then he presented a newly made golden

<sup>204</sup> Majumdar, R.C., *History of Bengal*, p.277

<sup>205</sup> *atta parameśvareṇa tuṣāraśailabhuvo durgāyā grhītaḥ karaḥ*, *Harṣacarita*, III.p.40

<sup>206</sup> *Ibid.*, p.320

<sup>207</sup> *Ibid.*, VII.p.114

<sup>208</sup> ...svabhujabalanijitāśva karadīkṛtā mahāsāmantāstaṁ....., *Ibid.*, III.p.45

<sup>209</sup> ..paśyatu devaḥ, ....bhujabalārjitaṁ sādhanam saparivarha ....., *Ibid.*, VII.p.122

<sup>210</sup> *Manusamhitā*, VIII.307

<sup>211</sup> *tatrasthasya casya grāmakṣapaṭalikaḥ*..., *Harṣacarita*, VII.p.108

<sup>212</sup> *Arthaśāstra*, II.7

<sup>213</sup> *Harṣacarita*, VII.p.108



seal, which had a bull as its emblem.<sup>214</sup> According to D.C.Sircar-“*karaṇika* is an official designation of a scribe; the writer of legal documents.”<sup>215</sup> The *Harṣacarita* also uses the term *karaṇin* in the same sense.<sup>216</sup> From the description of the gold coin which felt from the hand of king Harṣavardhana in the bank of the river Sarasvatī, it is assumed that the rulers of different kingdoms issued their own currency of different standards. The common currency was chiefly gold or silver or copper. At that time, currency was known as *mudrā*<sup>217</sup> (i.e., a coin).

V. S. Agarwal mentions that Harṣa was the worshiper of god Śiva, therefore the coins were embalmed with bull or *nandībr̥ṣa*.<sup>218</sup> The Banskhera copper plate<sup>219</sup> and Madhuban copper plate<sup>220</sup> of Harṣa mentioned about *mahākṣapaṭalādhikaraṇādhikṛta*. *Mahākṣapaṭalādhika* (i.e., the officer who looked after land records of the territory) was directly governed by the king and not by his feudatory. It proves that he was the revenue officer under Harṣa.

## 5.8 Reward and Punishment:

Reward and punishment are things closely associated with the human societies. For the good there is reward, and for the wrong doers there is always punishment. In this connection, lord kṛṣṇa's version may be related; that he incarnates time to time to protect the good people and to punish the wicked.<sup>221</sup> For efficient function of government, the punishment is very important. Therefore, Manu also prescribed it that men are dominated by the fear of punishment; rare is the man

<sup>214</sup> tatrasthasya cāsya grāmākṣapaṭalikaḥ sakalakaraṇiparikaraḥ‘karotu devo  
divasagrahaṇamdaivāvandhyaśāsanah śāsanānām’ ityabhidhāya  
vṛṣāṅkāmbhinavaghaṭitām hāṭakamayīm mudrāmupaninye, *Ibid.*

<sup>215</sup> *Select Inscriptions*, Sircar, D.C., p.146

<sup>216</sup> *Harṣacarita*, VII.p.108

<sup>217</sup> . . . . .hāṭakamayīm mudrāmupaninye, *Ibid.*

<sup>218</sup> *Harṣacarita: a sāmśkr̥tika adhyayaṇa*, Agaraval, Vasudeva Sarana, p.141

<sup>219</sup> *Corpus Inscriptional Indicarum*, IV, p.208

<sup>220</sup> *Epigraphica Indica*, I, no. 11, p.63-68

<sup>221</sup> *Bhāgavatapurāṇa*, IV.8

who is moral for the sake of morality; it is the terror of punishment that enables all men to enjoy their earnings or possessions.<sup>222</sup>

### 5.8.1 Reward:

The writer used a word *prābhṛtam*<sup>223</sup> to imply a present or gift in many places. According to P. V. Kane-“*prābhṛtam* was a present sent through a messenger or servant.”<sup>224</sup>

Sometimes the king should give the gifts to their servants etc. to inspire them. We find description of giving *pūrṇapātra* in the *Harṣacarita*, when Supātra, the daughter of nurse (*dhātrī*) had given the good news (Harṣa's birth) to the king Prabhākaravardhana, he presented her with *pūrṇapātra*.<sup>225</sup> It is also described in *Kādambarī* that the king Tārāpīḍa had given *pūrṇapātra*<sup>226</sup> to his minister Śukanāsa, and, given *pāritoṣika*<sup>227</sup> to his servants for giving the good news of his child birth. P. V. Kane comments- “the king gave *pūrṇapātra*; a present given to or taken by one that brings some happy news.”<sup>228</sup> According to *Śabdakalpadruma*-

*harṣādutsavakāle yadalaṅkāraṁśukādikam /*  
*ākṛṣya grhyate pūrṇapātraṁ pūrṇālakam ca tata /*<sup>229</sup>

It is mentioned in the *Harṣacarita* that the custom of releasing prisoners prevailed while there were joyous and festive occasions. It is described that all the

<sup>222</sup> sarvo daṇḍajito loko durlabho hi śucirnarāḥ |

daṇḍasya hi bhayātsarvaṁ jagatbhogaya kalpate ||

*Manusamhitā*, VII.v.22

<sup>223</sup> [a] ....samucitairupāyanaiḥ prābhṛtaiśca...,

*Harṣacarita*, III. p.45

[b] ....prathamam śeṣamapi prābhṛtam prakāśaya.....,

*Ibid.*, VII. p.116

<sup>224</sup> *Ibid.*, p.560

<sup>225</sup> nirgatya ca ...dhātyāḥ sutā, supātreṭi nāmnā rājñāḥ ...,deva....dvitīyasutajanmanā' iti

vyāharantī pūrṇapātraṁ jahāra,

*Harṣacarita*, IV.p.61

<sup>226</sup> ityabhidhāya prativikasitamukhaḥ....śukanāsasyottarīyaṁ pūrṇapātraṁ jahāra,

*Kādambarī*, p.123

<sup>227</sup> tasmai ca prīṭamanāḥ priyavacanaśravaṇānurupam puruṣāyāparimitam pāritoṣikamādideśa,

*Ibid.*

<sup>228</sup> *Harṣacarita*, p.395

<sup>229</sup> *Śabdakalpadruma*, III Kāṇḍa, p.219

prisoners were released in the birth of prince Harṣa,<sup>230</sup> and also emperor Harṣa released the prisoners on the eve of his expedition.<sup>231</sup> It implies royal amnesty was granted to the criminal at that time. *Arthaśāstra* also remarks-  
...*sarvabandhanamokṣaṇamanugrahaṁ dīnānāthavyādhinām ca.*<sup>232</sup>

### 5.8.2 Punishment:

Administration of justice was another important function of the king. Bāṇa mentions that the king Harṣa was bent upon curbing (the senses), not upon the punishment.<sup>233</sup> According to P. V. Kane- “*nigraha* implies punishment or imprisonment.”<sup>234</sup> Either the king himself acted as a judge or he appointed efficient and honest persons to dispense justice. Bāṇa describes that king Harṣa stood first at the path of right.<sup>235</sup> In the reign of Harṣa, *pramāṭṛ* was an official of the judicial department. The Banaskhera copper plate<sup>236</sup> and Madhuban copper plate<sup>237</sup> of Harṣa refer to this officer. The etymological meaning of the *pramāṭṛ* is who must have been either a judge or an assessor (judge's assistant) of revenue.<sup>238</sup>

It was also an important function of the king to enforce the laws of caste and orders. Gautama says that king should protect castes and orders in accordance with justice and set right those who transgress their moral duties.<sup>239</sup> About the punishment Manu warned the king that in due consideration of the time, place, knowledge and specific nature of his offence, he must inflict due punishment on the offender.<sup>240</sup> It

<sup>230</sup> muktāni bandhanavṛndāni, *Harṣacarita*, IV.p.62

<sup>231</sup> ...daṇḍayātrālagne.....prasādadanaśca vimucya vandhanāni niyujya...nirjagāma,  
*Ibid.*, VII.p.108

<sup>232</sup> *Arthaśāstra*, 13.5.11

<sup>233</sup> . ....doṣainigrahaṁ ruciritīndriyai...., *Harṣacarita*, II.p.35

<sup>234</sup> *Ibid.*, p.293

<sup>235</sup> .....nyāye tiṣṭhantam, *Ibid.*, II.p.32

<sup>236</sup> *Corpus Inscriptional Indicarum*, IV, p.208

<sup>237</sup> *Epigraphica Indica*, I, no. 11, p.67

<sup>238</sup> *A Dictionary English and Sanskrit*, Williams, p.686

<sup>239</sup> *Gautamadharmasūtra*, XI,9-10, p.180

<sup>240</sup> *Manusamhitā*, VII.16

was also supported by Skaṇḍagupta, the minister, of king Harṣa. So, he said that the customs depended on the country (*deśa*).<sup>241</sup> It shows the king's responsibility towards justice. According to Manu it is the duty of king to protect the woman irrespective of castes and creed.<sup>242</sup> From the conversation of King Harṣa with his brother Rājyavardhana, it is known that he also supported the same view.<sup>243</sup> But, in 7<sup>th</sup> century A.D., sometimes this law was not followed. It is described in the *Harṣacarita*, the princess Rājyaśrī was imprisoned by Gauḍa king of Mālava after he had defeated Grahavarman like a brigand's wife with a pair of iron chain kissing her feet, but she not guilty.<sup>244</sup>

If a king fails unremittingly to impose punishments on the offenders the powerful will torture the weak, like fishes fried on gird irons.<sup>245</sup> Punishments inflicted on criminals varied according to the nature of crimes. Those who were convicted of minor crimes were let go off after a reprimand, while those committed heinous crimes were awarded capital punishment. The most severe and drastic punishment was the answer from the Gupta kings. If conspiracy with their relatives was proved, then the king could give death penalty too. The writer mentions that king Harṣa was not interested in giving punishments,<sup>246</sup> but when he had heard about the death of his beloved brother Rājyavardhana, he declared that if he would not kill all the family of Gauḍādhipati Śaśāṅka, then he would commit suicide in the fire like

<sup>241</sup> idṛśaḥ khalu lokasvabhāvāḥ...tadiyamātmadeśacarocitā svabhāvasaralahṛdayajā tyajyatām  
sarvaviśvāsītā, *Harṣacarita*, VI.p.105

<sup>242</sup> abrāhmaṇaḥ saṁgrahaṇe prāṇāntaṁ daṇḍamarhati |  
caturṇāmapī varṇānāṁ dārā rakṣyatamāḥ sadā || *Manusamhitā*, VIII. 359

<sup>243</sup> kalattraṁ rakṣatviti śrīste nistriṁśe adhivasati, *Harṣacarita*, VI. p.97

<sup>244</sup> bhatṛdārikāpī rājyaśrīḥ kālāyasanigaḍayugalacumbitacaraṇā caurāṅganeva samyatā  
kānyakubje kārāyāṁ nikṣiptā, *Ibid.*, VI. p.96

<sup>245</sup> *Manusamhitā*, VII.20

<sup>246</sup> na yamasyevativallabhāni daṇḍagrahaṇāni, *Harṣacarita*, II.p.35

insects (*pataṅga*).<sup>247</sup>

During 7<sup>th</sup> century, if one murdered the brāhmaṇas, he had to bow down by way of *prāyaścitta* before a head.<sup>248</sup> Bāṇa gives some information about the nature of punishment in the time of Harṣa; the four principal limbs of condemned criminals were cut off.<sup>249</sup> It implies that the practices of the cutting of the feet were for some unstipulated offences. Sometimes, punishment is not applicable in some cases. For example, the *Arthaśāstra*<sup>250</sup> prescribed capital punishment for sale of human flesh. But it was described the courtiers cut off and sold their own flesh in a vain attempt to save their king Prabhākaravardhana from a fetal illness.<sup>251</sup> The sale of human flesh for witchcraft is seen in Bhavabhūti's *Mālatīmādhava*.<sup>252</sup>

## 5.9 Arms, Army and Warfare:

The three things arms force, weapon and war come into one field. In order to protect himself against external incursions and internal disorders, each king had to maintain an efficient army. Kauṭilya includes army among the seven constituents of the state.<sup>253</sup> About the importance of the war Manu recommends that if the king thinks all his subjects to be exceedingly contended, and he himself is most exalted in (power), then let him way war.<sup>254</sup> It is mentioned in the *Arthaśāstra* that the warrior

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<sup>247</sup> śapāmyāryasyaiva pādapaṁśuśpaśena yadi.....

sakalacāpacāpaladurlalitanarapatīcaraṇaraṇāyāmānanīgauḍāṁ ...na karomi

medinīm.....pataṅga iva pātakī pātayāmyātmānaṁ,

*Ibid.*, VI.p.102

<sup>248</sup> brahmaghna iva pratidivasavandanoddhṛṣṭaśīraḥkapālasya,

*Ibid.*, VII.p.120

<sup>249</sup> asmiṁśca rājani bṛttānām pādachedāḥ,

*Ibid.*, II.p.35

<sup>250</sup> *Arthaśāstra*, 4.10

<sup>251</sup> aparatra prakāśanarapatikumārakakriyamānamahāmamsavikraya...,

*Harṣacarita*, V.p.76

<sup>252</sup> *Mālatīmādhava*, 5.12

<sup>253</sup> *Arthaśāstra*, VIII.I

<sup>254</sup> *Manusamhitā*, VII,v.170

should wait for the suitable time and place and way war with the challenger.<sup>255</sup> Bāṇa describes that at that time the capital was always filled with the army.<sup>256</sup>

The word *samara*<sup>257</sup> is used to indicate the war. Description is found that king Prabhākaravardhana went to *daṇḍayātrā* and he ordered cutting down of the bank of the river, trees, mountain etc. for the march of the army without hesitation in the time of *yātrā*.<sup>258</sup> The *Dharmaśāstra*<sup>259</sup> advised that the king should act upon the advice of those who are experts in the art of war. In this context, it is seen that king Harṣavardhana had got advices from his efficient commander-in-chief Skaṇḍagupta, before he went for the expedition. Also known as the leader of the army (*gajasenādhyakṣa*), Harṣa wanted to know about his arm force from Skaṇḍagupta.<sup>260</sup> It appears that the king himself supervise the arm force. Bāṇa also mentions that Harṣa himself took the all war responsibility in his hands.<sup>261</sup> The political information is also found in the words of Skaṇḍagupta,<sup>262</sup> who was said to be the expert person in politics. When the king Harṣa declared to fight against Gaudādhipati Śaśāṅka, at first he had invited Simhanāda, the commander-in-chief,<sup>263</sup> who was very expert in war,<sup>264</sup> for discussion regarding his arm-force. In this context, Bāṇa also has given through the words of Skaṇḍagupta about the terrible description of war; that sometimes enemies were painted with blood and also whole Earth was filled with blood of dead-warrior in the war time.<sup>265</sup> In the *Harṣacarita*, Bāṇa gives a brief

<sup>255</sup> *Arthaśāstra*, I.10.3.150-152

<sup>256</sup> kalakalamukharamahāvāhinīśatasamkulo..., *Harṣacarita*, III.p.43

<sup>257</sup> ...śatrughnaḥ samara, *Ibid.*, III.p.44

<sup>258</sup> yaścasarvāsu dikṣu samīkṛtasarittatāvaṭavītapa.....girigahanaidaṇḍayātrāpathaiḥ  
bhṛtyopabhogāya...vasudhām bahudhā, *Ibid.*, IV.p.56

<sup>259</sup> *Āśvālāyana Grhyasūtra*, II.5,10

<sup>260</sup> ...aśeṣagajasādhanādihikṛtaṁ skaṇḍaguptam .....draṣṭumicchāmi, *Harṣacarita*, VI.p.104

<sup>261</sup> ...samarpitasakalavigrahabhāraṁ bhuje..., *Ibid.*, II. p.32

<sup>262</sup> *Ibid.*, VI. p.105-106

<sup>263</sup> vāhinīnāyakamaryādānuvartate..., *Ibid.*, VI.p.100

<sup>264</sup> ityetada...senāpatiḥ .....samagravigrahaprāgharo,.... vāhinīnāyakamaryādānuvartate...,  
marmajño mahāvigrahānam, ... simhanādanāma..., *Ibid.*, VI.p.99-100

<sup>265</sup> ripurudhiraśīkarāsāreṇa bhūriṇa śrūrapyanurajyate, *Ibid.*, VI.p.101

description of Harṣa's army camp<sup>266</sup> (*kaṭaka*) and the military camp was made of bamboo, and grass was put up outside the capital.<sup>267</sup> The camp (*kaṭaka*) was filled up with all the requirements including men, cattle and stores of all kinds.<sup>268</sup> In the days of the march, the barrack superintendent (*pāṭipati*) ordered all to get-up very early in the morning.<sup>269</sup> The writer describes that due to the fear of Harṣa's *daṇḍayātrā*, the enemy commanders' movement had been unsteady and they had to overcome sleepless nights, so that their steadiness of minds did not got upset.<sup>270</sup> Here, *vāhinī*<sup>271</sup> implies the soldiers. Bāṇa mentions that king Harṣa himself was a commander of army.<sup>272</sup> The *Amarakoṣa* says about *vāhinī* - *svavantyāmapī vāhinī*.<sup>273</sup> By the word *caturaṅga*, Bāṇa refers to the four arms of the ancient Indian army viz., infantry (*padāti*), cavalry (*aśvārohi*), chariotories (*rathī*), and elephantry (*gajarahī*).<sup>274</sup> It is found in the reports of Hieun Tsang - "in the time of Harṣa the army comprised of 50,000 infantry, 20,000 cavalry, and 5,000 elephants. When he returned from his expedition, his cavalry increased to 100,000 and elephants to 60,000."<sup>275</sup> Normally wars were fought for defense and conquest, and also for expedition into neighboring territories for the sake of booty. The army was comprised of infantry (*padāti*)<sup>276</sup> and chariotories<sup>277</sup> going together to battle.

<sup>266</sup> *Ibid.*, VII.p.109-111

<sup>267</sup> nātidūre ca nagarādupasarasvati nirmite mahati tṛṇamaye....mandire prasthānamakarot,  
*Ibid.*, VII.p.108

<sup>268</sup> ..gr̥hītasauvarṇapādapīṭhī...kalaśapatadgrāhaiḥ...pārthivopakaraṇa.....sarvameva.....  
..bhūpatibhṛtakabhārikai ....., *Ibid.*, VII. p.113

<sup>269</sup> tato raṭatpatahe,...balādhikṛtabadhyamānapāṭīpatipeṭake, *Ibid.*, VII. p.109

<sup>270</sup> navaṇṛpadaṇḍayātrāsāturā iva taralītasatvavṛttayaśacakṣuṣuḥ yatayo vāhinīnām, *Ibid.*

<sup>271</sup> *Ibid.*, VII. p.35

<sup>272</sup> ....mahāvāhinīpatim, *Ibid.*

<sup>273</sup> *Amarakoṣa*, III.112

<sup>274</sup> aṣṭāpadānām caturaṅgakalpanā, *Harṣacarita*, II.p.35

<sup>275</sup> *Buddist Record of Western World*, Bil, Samuel, vol. I. p.213

<sup>276</sup> ....dūrīkurvadbhiriva daṁśibhi...samutsāryamāṇajanasamūho nirjagāma narapatih,  
*Harṣacarita*, VII.p.111

<sup>277</sup> hayāroḥābhūyamānalambitaśūni, ....khakkhaṭastūyamānatuṅgatuṅgaṇaḡe, *Ibid.*, VII.p.110

A brief description of a war was seen<sup>278</sup> in this *gadyakāvya*, as to how a king had prepared to go to a battle field against his enemy. Equipments of soldiers are also depicted. At last, king himself announced the time of the arranging his army (*samāyoga*).<sup>279</sup> Bāṇa also mentions that, emperor Harṣa was so powerful a king that hearing his march with the army, the heart of the proud women were broken as a result of their anxiety for their husbands when they opposed him,<sup>280</sup> and the other king's hearts were full of anxiety.<sup>281</sup>

### 5.9.1 Infantry (padāti):

The armed sentinels in contempt were seen in the royal court (*rājadvāra*).<sup>282</sup> They were standing in the front door of the royal palace to guard the people coming through the main door, and reported to the king.<sup>283</sup> In the time of king's *yātrā*, the infantry provided the advance guard of an army.<sup>284</sup> Bāṇa mentions the *cāṭabhaṭa* were used as the vanguard.<sup>285</sup> They were the first to march ahead among all the armies with the army flags in their hands.<sup>286</sup> The infantry vanguard of the army carried the large shields and long spears.<sup>287</sup> They protected the life of commanders and military officers who used the chariots. It is seen that the infantry not only harassed the people who wanted to visit the king in the path of *yātrā* but also used to beat them often.<sup>288</sup>

<sup>278</sup> *Ibid.*, VII.p.108

<sup>279</sup> ...praviśya cāvatatāra vāhyāsthānamāṇḍapa.....apāstasamāyogaśca kṣanamāsiṣṭa,

*Ibid.*, VII.p.115

<sup>280</sup> prayānavārtā iva māninīnām hṛdayabhedinyo....,

*Ibid.*, VII.p.118

<sup>281</sup> cinteva bhūbhṛtām hṛdayāni....,

*Ibid.*

<sup>282</sup> unmukhapādātapratipālyamānāñjñāpātai .....rājadvāram,

*Ibid.*, VII.p.111

<sup>283</sup> atha tatra pratīhāra....vijñāpitavān- deva, ...,

*Ibid.*, VII.p.115

<sup>284</sup> .....sahasramātreṇa padātibalena sanāthamaśvavṛndam sandadarśa,

*Ibid.*, I.p.9

<sup>285</sup> cārucārabhaṭasainyanyasyamānanāsiramāṇḍalāḍambarasthūlasthāsake,

*Ibid.*, VII. p.109

<sup>286</sup> puraḥpradhāvadadhvajavāhini,

*Ibid.*, VII. p.110

<sup>287</sup> puraścañcaccāmarakirmīrakārdaraṅgacarmamaṇḍalamāṇḍano.....

...cārabhaṭabharitabhuvanāntaraiḥ,

*Ibid.*

<sup>288</sup> ārgāgramanirgatai....puraḥsaraja....prakupitapracāṇḍaṇḍivitrāsanavidrutairduragatair-



The *daṇḍadhara* soldiers even harassed the brāhmaṇas too.<sup>289</sup> In the writings of Hieun Thsang there are examples of the infantry of the 7<sup>th</sup> century A.D. He mentions that they were experts in the use of all the weapons of war.<sup>290</sup>

### 5.9.2 Cavalry (aśvārohī):

Horses formed an important division of the army. Chariots were drawn by horses of Harṣa's army troop.<sup>291</sup> The king had gone to the battle field riding on elephant and sometimes on the horse. Bāṇa describes that the *rājaputra* went on horseback to the war.<sup>292</sup> Kumāra Rājyavardhana wanted cavalry force too, when he had gone to war against Śaśāṅka. At that time, Bhaṇḍi served as the commander of the Sthāṇvīśvara cavalry force.<sup>293</sup> With the army troop, the *ghāsika* (in charge of the food of the horses) also went on the horse back.<sup>294</sup> In this context, Bāṇa mentioned that the royal stable of Harṣa was filled with horses from Vanāyu, Āraṭṭa, Kāmboja, Bharadvāja, Sindhu and Persia.<sup>295</sup> The high footed *Taṅgaṇa* horses which had a steady motion, and were the best of all Kāmboja horses also went with Harṣa's army troop.<sup>296</sup> The *Mahābhārata* also says that the Kāmboja horse is the best.<sup>297</sup>

Again, the author mentions that some horses were avoided at the stable to be used in an (grand) occasion, which was known as *bāravājin*.<sup>298</sup>

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|--|--------------------------------|
| api ...narendranihitadṛstibhiraśato'pi.. ,   | <i>Ibid.</i> , VII.p. 113      |
| <sup>289</sup> kvacit ...vetrivetravitrāsyamāna...vikrośadvivādiabrāhmaṇam,                      | <i>Ibid.</i> , VII.p.114       |
| <sup>290</sup> <i>Buddist Record of Western World</i> , Bil, Samuel, I.p.82                      |                                |
| <sup>291</sup> hayārohaḥūyamānalambita...,   | <i>Harṣacarita</i> , VII.p.110 |
| <sup>292</sup> ...rājaputrāvāhyamānavājisaṅghaṭṭam.. ,   | <i>Ibid.</i> , VII.p.114       |
| <sup>293</sup> ....ayameko bhaṇḍiryutamātreṇa turaṅgamāṇāmanuyātu mām,                           | <i>Ibid.</i> , VI.p.96         |
| <sup>294</sup> <i>Ibid.</i> , p.109  |                                |
| <sup>295</sup> atha vanāyujaiḥ, āraṭṭajaiḥ.....bhūpālaballabhaisturangai.....manduraṁ bilokayan, | <i>Ibid.</i> , II.p.28-29      |
| <sup>296</sup> [a] ...khatakatastūyamānatuṅgataṅgaṇaṅuṇe,  | <i>Ibid.</i> , VII.p.110       |
| [b] āskandatkāmbojavājīśata... ,   | <i>Ibid.</i>                   |
| <sup>297</sup> Kane, P.V., <i>Hindu Dharmaśāstra</i> , III,p.206                                 |                                |
| <sup>298</sup> <i>Harṣacarita</i> , VII. p.109   |                                |

### 5.9.3 Elephantry (gajarathī):

If the elephants became panicky, they made damages to their own army. Bāṇa notes that Harṣa's royal stable was filled with king's favorite horses as well as the state elephant named Darpaśāta.<sup>299</sup> In the time of Harṣa's expedition, he came out from the fort with a female elephants.<sup>300</sup> The elephants were also used to work in carrying the stores at that time.<sup>301</sup> King Harṣa's army camp (*kaṭaka*) was also filled with elephants and horses. The elephant caretakers were known as *meṇṭhā*.<sup>302</sup> They used to release the elephants and horses very early in the morning dew when the army was ready to march<sup>303</sup> with beautiful decoration.<sup>304</sup>

There were other groups, too, who travelled with the army troop. Such as-group of elephant keeper (*meṇṭha*), bachelors (*baṇṭha*), dullards (*baṭhara*), donkey boys (*lambana*), elephant riders (*leśika*), thieves, servants, porters (*bhārika*) etc.<sup>305</sup> Again, several animals also helped the army troop. For example the donkeys, laden with bundles of clothes were used to carry the boys.<sup>306</sup> According to the *Amarakoṣa-celaṃ vasanamśukam*.<sup>307</sup> The oxen were used to carry the utensils.<sup>308</sup> According to *Amarakoṣa-gantrī* is a cart drawn by oxen.<sup>309</sup>

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<sup>299</sup> *Ibid.*, II. p.31

<sup>300</sup> .....prathamaprayāṇ.....kareṇukayā siddhayātrā.... , *Ibid.*, VII. p.111

<sup>301</sup> [a] bhāṇḍagāravahanabāhyamānabahunālīvāhake, *Ibid.*, VII.p.109  
[b] niṣādīniścalānekanekapāropyamāṇakośakalaśapīdāpīdasāṅkaṭāyamānasāmantaukasi,  
*Ibid.*

<sup>302</sup> *Ibid.*, p.110

<sup>303</sup> prabuddhahāstikaśūnyīkriyamāṇaśaryyāgrhe, suptothitāśvīyavidhūyamānasate,  
*Ibid.*, VII. p.109

<sup>304</sup> sajīkṛtakareṇuka.....mukhālepane, *Ibid.*, VII. p.110

<sup>305</sup> ....kikīlāyamānairmeṇṭhavaṇṭhavaṭṭharalamvānalesīkaluṇṭhakaceṭacāṭacaṇḍālamaṇḍal-  
airāṇḍiraiḥ stūyamānam, *Ibid.*, VII. p.113

<sup>306</sup> saṅcaracelacakrākrāntacakrīvati, *Ibid.*, VII. p.110

<sup>307</sup> *Amarakoṣa*, VI.115

<sup>308</sup> cakracītkārigantrīgaṇagrhyamāṇaprahataavartmani, *Harṣacarita*, VII. p.110

<sup>309</sup> *Amarakoṣa*, 8.52

#### 5.9.4 Weapons of the War:

In the *Harṣacarita*, Bāṇa describes various types of weapons used in war. On Harṣa's army expedition, the king first of all anointed his weapons through the worship.<sup>310</sup> The term *āyudha*<sup>311</sup> and *śastra*<sup>312</sup> are mentioned to refer to weapons. These are as discussed below:

##### 5.9.4.1 Dhanuṣa (the Bow):

The warriors were equipped with the bows (*dhanuṣa*) and arrows (*bāṇa*). The bow was considered the highly appreciated weapon. From the words of messenger Haṁsavega, it is known that this weapon reached a long distance very swiftly.<sup>313</sup> Bāṇa says that king Harṣa was an expert in archery like Droṇa and his son Aśvathāmā.<sup>314</sup> Various terms are used to mean bow such as- *dhanu*<sup>315</sup> or *dhanuṣa*,<sup>316</sup> *kodaṇḍa*.<sup>317</sup> Terms like - *bāṇa*,<sup>318</sup> *śara*,<sup>319</sup> *cāpa*,<sup>320</sup> *vikarṇa* (another kind of arrow),<sup>321</sup> *bhalla* (a crescent-shaped arrow),<sup>322</sup> *śilīmukha* also suggest the arrow as is mentioned in the *Harṣacarita*. *Guṇa*<sup>323</sup> and *bhallī*<sup>324</sup> were used for the bow-string and quiver respectively. Bāṇabhaṭṭa mentions that hunter Brāghraketu's quivers were always

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<sup>310</sup> ..daṇḍayātrālagne...prathamavilīptāyudho...,

*Harṣacarita*, VII.p.108

<sup>311</sup> *Ibid.*

<sup>312</sup> *Ibid.*, p.35

<sup>313</sup> ....visarjitasayodvegāṁ brajataḥ,

*Ibid.*, VII. p.120

<sup>314</sup> droṇaccāpalālasam, guruputrādāmoghamārgaṇam,

*Ibid.*, II. p.35

<sup>315</sup> *Ibid.*, p.66

<sup>316</sup> *Ibid.*, p.120

<sup>317</sup> *Ibid.*, p.125

<sup>318</sup> *Ibid.*, p.120

<sup>319</sup> *Ibid.*

<sup>320</sup> *Ibid.*, p.125

<sup>321</sup> *Ibid.*

<sup>322</sup> *Ibid.*, p.74

<sup>323</sup> *Ibid.*, p.120

<sup>324</sup> *Ibid.*, p.125

filled up with the arrows.<sup>325</sup> In the *Ṛgveda*, bows and arrows are depicted as symbols of all weapons and missiles.<sup>326</sup> Prince Harṣa and Rājyavardhana exercised with this weapon in their childhood.<sup>327</sup> In 7<sup>th</sup> century, the bow was the chief wealth in battle for the powerful; which is known from the words of Simhanāda, the commander-in-chief of Harṣa.<sup>328</sup>

#### 5.9.4.2 Swords and Shield:

Swords were used for cutting piercing, thrusting and inflicting a blow or encouraging or leading the warriors.<sup>329</sup> To indicate the sword Bāṇa uses the term *as-kṛpāṇa*<sup>330</sup> and *kharga*.<sup>331</sup> Bāṇa says that among all king Harṣa's favourite weapon was *kṛpāṇa*, as he showed affection to it.<sup>332</sup> He also mentions that Vidyādhara always carried swords.<sup>333</sup> The *ātavikasāmanta* carried a dagger hanging from his waist.<sup>334</sup> During the ancient time, it was believed that, the fame (*śrī* or *lakṣmī*) played only on swords.<sup>335</sup> A soldier had to be well aware of all kinds of movement with sword and shield before coming to actual bows. Shields were used by the warriors in their defense. Bāṇa mentions that the warrior (*cāṭabhata*) used *kārdaraṅga* i.e., shields of various colours.<sup>336</sup> P. V. Kane comments-“*kārdaraṅga* seems to be the name of a country. *kārdaraṅgacarmanam* of *kārdaraṅga* shields.”<sup>337</sup> Again, Bāṇa

<sup>325</sup> ..bhallīprāyaprabhūtaśarabhṛtā..,

*Ibid.*

<sup>326</sup> *Ṛgveda*, VI.75

<sup>327</sup> ..yogyakāleṣu dhiraīrdhanubhirabhyāno.....vālapantau...., *Harṣacarita*, IV.p.66

<sup>328</sup> manasvinām hi pradhanapradhānadhane dhanuṣi dhriyamāṇe...., *Ibid.*, VI.p.100

<sup>329</sup> *The Agnipurāṇa*, 252.17

<sup>330</sup> *Harṣacarita*, p.100,125

<sup>331</sup> *Ibid.*, p.54

<sup>332</sup> ..snehadṛṣṭimiṣṭe pātayantam,

*Ibid.*, II. p.32

<sup>333</sup> khargi ca..... vidyādharatvam,

*Ibid.*, VII. p.110

<sup>334</sup> ..kṛpāṇyā karālitaviśamkatakataṭipradeśam,

*Ibid.*, VIII. p.125

<sup>335</sup> kṛpāṇe....śrīsamutthānasya...,

*Ibid.*, VI.p.100

<sup>336</sup> puraścancaccāmarakirmīrakārdaraṅgacarmamaṇḍalamaṇḍano....cārabhaṭabharitabhūvanāntaraiḥ,

*Ibid.*

<sup>337</sup> *Ibid.*, p.564

compares the strength of sword with rains (*dhārāsāra*), as it was capable of destroying the lives of all.<sup>338</sup> He also mentions *nimstriśa*<sup>339</sup> (i.e., a sword) which is longer than 30 finger-breadths<sup>340</sup> and which was carried by prince Rājyavardhana.

#### 5.9.4.3 Javelins:

Bāṇa describes that bundles of javelins (arrows) were encased in quiver<sup>341</sup> when the army set out for mission. The quiver was called *tūṇa* or *bhastrābharāṇa*<sup>342</sup> or *nalaka*. According to Wilson- “*bhiṇḍipāla* means a short arrow thrown from the hand.”<sup>343</sup>

#### 5.9.5 Dress and Other Amenities of a Soldier:

Bāṇa mentions that the garments of the soldiers were very fine when they were off for king Harṣa’s army expedition. The jackets were of dark blue colour.<sup>344</sup> Some put on dresses as white as milk,<sup>345</sup> and also they put on helmets<sup>346</sup> to protect their heads. The warrior put on a coat of mail or armour (*kavaca*) to protect his body. Prince Rājyavardhana set out to conquer Northern India, when he was fit to wear armour.<sup>347</sup> According to the *Amarakoṣa*- *auraśchadaḥ kaṅkaṭako jagaraḥ kavacoe’sriyām*.<sup>348</sup>

There were many other instruments, too, used at that time, such as- *kāhala* (large drum, p.109), *kaunikā* (drum, p.109), *duṇḍubhi* (p.112), *guṇḍjā* (trumpet, p.109), *paṭaḥa* (p.109), *śaṁkha* (conch or an emblem of command, p.109). The great

<sup>338</sup> lokavināśāya prakāśitadhārāsāraṁ .....patitam,

*Ibid.*, III. p.48

<sup>339</sup> *Ibid.*, VI. p.94

<sup>340</sup> *Ibid.*, p.498

<sup>341</sup> ...bhastrābharāṇabhindipālapulikaiḥ,

*Ibid.*, VII. p.110

<sup>342</sup> *Ibid.*

<sup>343</sup> *Sanskrit English Dictionary*, p.531

<sup>344</sup> ..mecakakaṅcukaiḥ.,

*Harṣacarita*, p.110

<sup>345</sup> kṣīrodaphenapaḍaladhavalāmbavāhī,

*Ibid.*, p.111

<sup>346</sup> kholah,

*Ibid.*

<sup>347</sup> atha ...rājyavardhanam kavacaharamāhuya.....uttarāpatham prāhiṇot, *Ibid.*, V. p.74

<sup>348</sup> *Amarakoṣa*, II.8.64

warriors in the battle had a *śamkha* which they blew before starting the fight. Messenger Haṁsavega mentioned that *kumāra* Bhāskaravarman had a precious *śamkha* collected from the sea.<sup>349</sup> The other accompaniment of war was *dhvajā*.<sup>350</sup>

Some Dharmasūtras advised to perform *nirājana* rituals for winning a war.<sup>351</sup> We have found a description of performing the ceremony called *nirājana*,<sup>352</sup> i.e., it was a military and religious ceremony performed by kings.

We also get information from a famous Chinese traveller, Hien Thsang, who had been in India from 629 A.D. to 645 A.D. about the reign of king Harṣavardhana that he was the emperor of Northern India. From the description of *kumār Rājyavardhana*'s death by the conspiracy and the story of *Grahavarmā*, brother-in-law of king Harṣavardhana, being murdered by *Śaśaṅka*, we come to know that the political condition of that period was complex. Although, *Bāṇa* doesn't discuss in detail the whole life of the king Harṣa,<sup>353</sup> it may be said that Harṣa was the most successful emperor among the Gupta kings. All the genial relationship was maintained by him and the subjects were highly satisfied with him.

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<sup>349</sup> ....vāhinīnāthānām śaṅkhajahāra na ratnāni...,

*Harṣacarita*, VII. p.118

<sup>350</sup> *Ibid.*, p.110

<sup>351</sup> *Manusamhitā*, V.1,4,14-19

<sup>352</sup> paralokavijayaya nirājyamanamiva.....biceṣṭamānam,

*Harṣacarita*, VI. p.98

<sup>353</sup> kaḥ khalu puruṣāyusaśatenāpi saknuyādavikalamasya caritaṁ varnayitum. ekadeśe tu yadi  
kutūhalaṁ vaḥ, sajjā vayam,

*Ibid.*, III.p.41

# *Chapter 6*

## **OTHER SOCIO- CULTURAL ASPECTS**

### **6.1 Description of City Life**

### **6.2 Description of Hermitage Life**

### **6.3 Description of Village Life**

### **6.4 Economic Condition**

### **6.5 Agriculture and Agricultural Products**

#### **6.5.1 Food and Drinks**

### **6.6 Hospitality**

### **6.7 Sacraments**

#### **6.7.1 Nāmakaraṇa Saṁskāra**

#### **6.7.2 Upanayana and Samāvarttana Saṁskāra**

#### **6.7.3 Vivāha Saṁskāra**

#### **6.7.4 Antyeṣṭi Saṁskāra**

### **6.8 Religion and Religious Tolerance**

#### **6.8.1 Jainism**

#### **6.8.2 Buddhism**

#### **6.8.3 Brahmanism**

### **6.9 Religious Cults**

#### **6.9.1 Mother Goddesses Cult**

#### **6.9.2 Śaivate Cult**

#### **6.9.3 Tāntrika Cult**

#### **6.9.4 Bhāgavata Cult**

**6.10 Vedic Rituals, Practices and Sacrifices**

**6.11 Popular Beliefs, Omens and Superstitions**

**6.12 Festivals**

**6.13 Various Types of Profession**

**6.14 Ornaments and Decoration**

**6.14.1 Different Requisites Used for Decoration**

**6.14.2 Ornaments**

**6.15 Costumes**

**6.16 Art and Architecture**

**6.17 Music, Dance and Musical Instruments**

**6.18 Description of Machines and Tools**

**6.19 Description of Utensils**



# Chapter 6

## OTHER SOCIO- CULTURAL ASPECTS

Bāṇabhaṭṭa's *Harṣacarita* is not only considered as one of the greatest of prose literatures in Sanskrit but it is more important as a source of history. The autobiographical account in the beginning of the *Harṣacarita* reveals that the writer was patronized by king Harṣavardhana (606-648 A.D).<sup>1</sup> Therefore, he has seen king Harṣa's royal life from very close vicinity and thus depicted king Harṣavardhana's reign revealing lots of socio-cultural information of that contemporary society. In the mean time, he not only furnishes the picture of social life of 7<sup>th</sup> century Indian, but depicts their festivals, various customs and Vedic rituals, their dresses, ornaments, their occupation etc., which were relevant at that time and many other cultural aspects of that society also. Therefore, the *Harṣacarita* is a storehouse of information of the social, cultural and religious life of the period of the 7<sup>th</sup> century A.D.

The author was not only a close-observer of courts and kings, but even of the din and simple aspects of human life, so in the *Harṣacarita* we find the description of court and life in the cities,<sup>2</sup> the village life<sup>3</sup> and as well as life in a hermitage,<sup>4</sup> which are given below-

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<sup>1</sup> svalpaireva cāhobhiḥ paramaprītena prasādañjanmano mānasya premṇo .....koṭimānīyat  
narendreṇeti, *Harṣacarita*, II.p.37

<sup>2</sup> *Ibid.*, III. p.42-43

<sup>3</sup> *Ibid.*, VII. p.108-110

<sup>4</sup> [a] *Ibid.*, I.p. 5-6

[b] *Ibid.*, VIII.p.128-129

## 6.1 Description of City Life:

Bāṇa has given lively detailed description of the city of Sthāṇvīśvara in the country (*janapada*) of Śrīkaṇṭha, which represents the luxurious city-life of his time. The city had been inhabited by the talented people<sup>5</sup> and they were mostly very virtuous and performed thousand of various sacrifices.<sup>6</sup> The practices and usages of the four castes were also not puzzled.<sup>7</sup> All the sides of the city were covered with plantations of *puṇḍra* sugarcane<sup>8</sup> and the borders all around were crowded with heaps of corn.<sup>9</sup> In the city, there were many gardens in the homes of the people and the fragrance of the flowers spread everywhere.<sup>10</sup> Besides stonewall<sup>11</sup> covered the city in all directions. The people were expert in using the water-wheel (*uddhātaghaṭī*) in the tough field or their cultivations,<sup>12</sup> but they were unaware of the harassment of taxation due<sup>13</sup> to the king. They had white washed houses, which resembled moonlight<sup>14</sup> and the city possessed the roads with fluttering banners.<sup>15</sup> There were around a thousand of sacrifices always performed in that city.<sup>16</sup> Again Bāṇa describes that the palace of that city looked white due to constant performing the sacrifices by the people.<sup>17</sup> The city Sthāṇvīśvara<sup>18</sup> was so well guarded that the

<sup>5</sup> [a] asti puṇyakṛtāmadvivāso... , *Ibid.*, III.p.42

[b] ...gunibhiḥ prasādhitaḥ.... , *Ibid.*, III.p.43

<sup>6</sup> [a] makhaśikhidhūma.... , *Ibid.*

[b] jvalanmakhaśikhisahasradīpyamānadaśadigantaḥ... , *Ibid.*

<sup>7</sup> satatamasāṅkīṇavarṇavyavahāraṣṭhitiḥ... , *Ibid.*, III.p.42

<sup>8</sup> puṇḍrekṣuvāṭasayantatibhinirantaraḥ... , *Ibid.*

<sup>9</sup> pratidiśām...khaladhāna...sasyakūṭaiḥ saṅkaṭasīmāntaḥ, *Ibid.*

<sup>10</sup> tatra nānārāmābhīrāmakusumagandhāparimalasubhago.....bhuvanasya, *Ibid.*, III.p.43

<sup>11</sup> ....śilāprākāreṇa....diśām... , *Ibid.*, II.p.33

<sup>12</sup> uddhātaghaṭīśicyamanai...jaṭīlitaḥbhūmiḥ, *Ibid.*, III.p.42

<sup>13</sup> īśvaramāgaṇasantāpānabhijñāsakalajano... , *Ibid.*, III.p.43

<sup>14</sup> ....sudhārasasiktadhavalagrāhapaṅkipāṇḍuraḥ... , *Ibid.*

<sup>15</sup> ālokyamāna iva mārgadvajaiḥ, *Ibid.*, IV.p.70

<sup>16</sup> jvalantamakhaśikhisahasradīpyamānadaśadiganta... , *Ibid.*, III.p.43

<sup>17</sup> anavaratakratudhūma.....dhavalītabhūvanaḥ, *Ibid.*

<sup>18</sup> P. V. Kane comments-‘śrīkaṇṭha was a large country of which sthāṇvīśvara was a

enemy were afraid to enter it.<sup>19</sup> There were also big rivers,<sup>20</sup> and many lakes.<sup>21</sup> The writer Bāṇa describes that the city was full of heroes.<sup>22</sup> The singers of the city were like Gandharvas.<sup>23</sup> The city was platform for great festival for wandering actors,<sup>24</sup> the field of architecture for artisans,<sup>25</sup> and preceptor's house for educationist,<sup>26</sup> etc. There was jingling of the ornaments of fascinating women.<sup>27</sup> There were many sacred temples too,<sup>28</sup> the banners fluttered on the spires of the temples,<sup>29</sup> and the eyes of the people were washed frequently by tears due to the smoke of the three fires.<sup>30</sup> Recitation of the Vedic mantras were also always heard,<sup>31</sup> which implies that the people were very religious at that time.

The author also gives the description of the behaviour of the citizens of Sthāṇvīśvara. The ladies were very beautiful<sup>32</sup> with bright faces and white teeth,<sup>33</sup> and charming resembling the moon.<sup>34</sup> Not only were the ladies beautiful but also sweet and talkative.<sup>35</sup> But interestingly they talked enough about their husbands

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Part' ,	<i>Ibid.</i> , III.p.333
<sup>19</sup> yamanagaramiti śatrūbhiḥ,	<i>Ibid.</i> , III.p.43
<sup>20</sup> kalakalamukharamahāvāhīnīśatasāṅkulo... ,	<i>Ibid.</i>
<sup>21</sup> toyāśayairmaṇḍitaḥ,	<i>Ibid.</i>
<sup>22</sup> vīrakṣetramiti śastropajīvibhiḥ,	<i>Ibid.</i> , III.p.44
<sup>23</sup> gandharvanagaramiti gāyanaiḥ,	<i>Ibid.</i>
<sup>24</sup> mahotsavasamāja iti cāraṇaiḥ,	<i>Ibid.</i> , III.p.43
<sup>25</sup> viśvakarmamandiramiti vijñānibhiḥ,	<i>Ibid.</i> , III.p.44
<sup>26</sup> gurukulamiti vidyārthibhiḥ,	<i>Ibid.</i>
<sup>27</sup> ...mattakāśinībhuṣaṇaravabharitabhūvano...,	<i>Ibid.</i>
<sup>28</sup> surālayaḥ...,	<i>Ibid.</i>
<sup>29</sup> ..surālayaśīkharoddhūyamānairdhavaladhvajaiḥ....,	<i>Ibid.</i> , IV.p.57
<sup>30</sup> yatra tretrāgnidhūmāśrupātajalakṣālītā...,	<i>Ibid.</i> , III.p.43
<sup>31</sup> [a] ....mahāghoṣaiḥ puritāśaḥ...,	<i>Ibid.</i>
[b] santatabrahmaghoṣa badhirīkṛtā ivapajagmurītayaḥ,	<i>Ibid.</i>
<sup>32</sup> śyāmāḥ ...,	<i>Ibid.</i> , III.p.44
<sup>33</sup> dhavaladvijaśucivadanā.. ,	<i>Ibid.</i>
<sup>34</sup> [a] candrakāntavapuṣaḥ...,	<i>Ibid.</i>
[b] prasannojjvalamukharāgasya....,	<i>Ibid.</i>
<sup>35</sup> lāvaṇyavatyo madhurabhāṣiṇyaśca,	<i>Ibid.</i>

only.<sup>36</sup> The author compares their bright complexion with that of goddess Gaurī.<sup>37</sup> The beauties of their eyes are compared with the lotuses<sup>38</sup> and also mentioned that the ladies of that city were free from curiosity as they did not wear the marriage thread.<sup>39</sup> The city ladies used to cover their faces as had been the custom of high-born ladies.<sup>40</sup> The citizens were very much interested in music.<sup>41</sup> The guests were very warmly welcomed and only in that city the traveler got everything they desired.<sup>42</sup> The thousand of brāhmaṇas lived near the lake of the city to perform *samdhyaṅvandana*,<sup>43</sup> and openhanded gifts<sup>44</sup> were offered to the brāhmaṇas.

## 6.2 Description of Hermitage Life:

In Bāṇa's writing we find the full sketch of the life of a hermitage. Many sages and ascetics lived in the forest and they selected the forest as the most ideal place for doing *tapasyā*. It is found that sage Divākaramitra had been living in the forest of Vindhyāraṇya, and he followed the vow of *Yogasūtra*, such as *yama*, *niyama* etc. According to the *Yogasūtra* - *ahiṃsāsatyāsteyabrahmacaryā-parigrahāḥ yamāḥ*<sup>45</sup> and *śauca-santoṣa-tapaḥ-svādhyāya-iśvarapraṇidhānāni-niyamāḥ*.<sup>46</sup> From the conversation of Goddess Sarasvatī and Sāvitrī, it is found that the ascetics always preferred the forest<sup>47</sup> or sacred-places for priligimage<sup>48</sup> for

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- <sup>36</sup> priyakathā eva subhagāḥ kaṇḍālāṅkāra..., *Ibid.*  
<sup>37</sup> gauryo vibhavaratāśca, *Ibid.*  
<sup>38</sup> .....pramadānām cakṣureva .....bhāraḥ kuvalayadaladāmāni, *Ibid.*  
<sup>39</sup> akautukāḥ prauḍāśca pramadāḥ, *Ibid.*, p.44  
<sup>40</sup> ...mukhāvaraṇam kulastrījanācāro jālikā, *Ibid.*  
<sup>41</sup> saṅgītagatamurajāvamatrai.....jīvalokaḥ, *Ibid.*, III.p.43  
<sup>42</sup> sukṛtaparināma iti paṭhikāiḥ, *Ibid.*, p.44  
<sup>43</sup> prodaṇḍasahasrapatropaviṣṭadvijo....toyāśayairmaṇḍitaḥ, *Ibid.*, III.p.43  
<sup>44</sup> vasudhāreti ca viprairagrhyat, *Ibid.*, III.p.44  
<sup>45</sup> *Yogasūtra*, II.30  
<sup>46</sup> *Ibid.*, II.32  
<sup>47</sup> tapovanadhāmasu tapasyantī sthātumicchasi, *Harṣacarita*, p.7  
<sup>48</sup> tūrthanyanugrahītumabhilaṣasi, *Ibid.*

performing their meditation.<sup>49</sup> These places were better known as *samādhisthānāni*.<sup>50</sup> Again, Bāṇa elaborately describes the daily life and rituals performed in a hermitage through the hermit goddess Sarasvatī. The hermits fixed upon a bower as their houses,<sup>51</sup> and always recited the *pañchabrahma* prayer<sup>52</sup> along with *mudrāvandha*<sup>53</sup> (i.e., intertwining the fingers and hands in worship) and offered *aṣṭapuṣpikā*<sup>54</sup> (i.e., a bunch of eight flowers) to Lord Śiva. In the evening, they performed the evening rituals<sup>55</sup> and at night slept on leaves of the trees.<sup>56</sup>

While describing sage Divākaramitra's hermitage, in Vindhya forest, it is said that there were many trees all around the hermit. Some of those had abundant fruits<sup>57</sup> and heavy with heaps of buds and therefore, all the sides looked green.<sup>58</sup> The birds used hollows of the *kuṭaja* tree as huts.<sup>59</sup> The sparrow birds were flying from one tree to another tree<sup>60</sup> while eating. The Vindhya forest, therefore, looked as emerald and hills of collyrium due to green colours of the trees.<sup>61</sup> Description of Divākaramitra's hermitage life shows the intimate relationship between human being and nature and the men and the animals lived peacefully together.<sup>62</sup> It is found that the animals even acquired knowledge, having lived long with the sage. The lion was

<sup>49</sup> ...samādhisādhanaṇi yogayogyāni ca sthānāni sthātum,

*Ibid.*

<sup>50</sup> *Ibid.*

<sup>51</sup> [a] ...latāmaṇḍape gr̥habuddhiṁ babandha,

*Ibid.*, I.p.8

[b] ativāhitadivasā.....latāmaṇḍapaśilātale...,

*Ibid.*

<sup>52</sup> pañchabrahmapuraḥsarām...,

*Ibid.*

<sup>53</sup> *Ibid.*

<sup>54</sup> *Ibid.*

<sup>55</sup> kṛtasamdhyaṇprāṇmā,

*Ibid.*, I.p.13

<sup>56</sup> *Ibid.*

<sup>57</sup> atha ...anavakeśinaḥ....sphītapphalegrahayaḥ...phalabharitanameravaḥ...,

*Ibid.*, VIII.p.126

<sup>58</sup> ...nārikelanikarāḥ...harikesarasaralaparikarāḥ....kurabakarājayaḥ...,

*Ibid.*

<sup>59</sup> ...prasūtakukkuṭīkuṭīkṛtakutajakoṭarāḥ,

*Ibid.*

<sup>60</sup> cāṭakāsaṇcayamāṇa...cāṭavaḥ,

*Ibid.*

<sup>61</sup> marakaṭamaṇiśyāmalāḥ.....aṇjanacalā iva...aṭavījātā vindhyasya,

*Ibid.*

<sup>62</sup> [a] nirbhayabhūribhuruṇḍabhuḥjyamānapākakapilapīlavaḥ,

*Harṣacarita*, VIII.p.127

[b] nirātaṇkarāṇkavaḥ,

*Ibid.*

sitting beside him, the deer licking his feet and a pigeon sitting at his left hand and eating rice.<sup>63</sup> Moreover, many wild animals such as deer, tiger, lion etc., were mentioned in the description of Himālaya region.<sup>64</sup>

### 6.3 Description of Village Life:

The writer Bāṇa gives elaborate description of village settlement in a forest, vividly in the *Harṣacarita*.<sup>65</sup> The people were dependants on the forest in their day to day life. They hunted animals and collected their essential foods, fuel (woods),<sup>66</sup> honey, fruits,<sup>67</sup> etc. from the forest and sold them in nearer villages.<sup>68</sup>

While describing village life, the writer very graphically presents the granaries of wild corn, huge banyan trees, tiger-traps, rice-land, fields and their black soil, the cold drinking arbours, flowers, trees etc;<sup>69</sup> which implies that the people were mostly dependants on agriculture.<sup>70</sup> But sometimes the animals harassed

<sup>63</sup> atha teṣāṁ taruṇāṁ madhye .....śukairapi śākyaśāsanakuśalaiḥ kośaṁ  
samupadiśadbhiḥ..... āsanopantopaviṣṭavisrabdhānekakeśariśāvakayā...  
...pivadbhirvanahariṇairjibhālatā...pādapallavaṁ...vāmakaratalaniviṣṭena  
nīvāramaśnatā pāravatapotena...divākaramitramadrākṣīt, *Ibid.*, VIII. p.128

<sup>64</sup> .....kailāśaprabhābhāsinīm .....keśariśarabhaśārdūlavarāhabahuleṣu  
tuṣāraśailopakaṇṭheṣu.....kriyanmr̥gayām .....śvāpadānyaranyāni, *Ibid.*, VIII.p.74

<sup>65</sup> atha praviśandūrādeva ...gṛhairupetaṁ vanagrāmakam dadarśa..., *Ibid.*, VII.p.123-124

<sup>66</sup> ścāpadaavadhana...gṛhitamṛgatantutantrī...vyādhairvicarbhiḥ, *Ibid.*, VII.123

<sup>67</sup> kāṣṭhasamgrahārthamaṭavīm praviśatā.....bhārāmśca madhuno....vanaphalapurita..., *Ibid.*

<sup>68</sup> ...bhārākāna lokenādāya vṛjatā.....  
vikrayacintāvyagrabhigrāmeyakabhivvyāptadigantaram, *Ibid.*, p.124

<sup>69</sup> [a] atha praviśandūrādeva....., *Ibid.*, p.123-124

[b] vanyadhānyabījadhānīnām....., *Ibid.*

[c] vātaveṣṭitavikaṭavaṭaiḥ....., *Ibid.*

[d] vrāghrayantraiḥ....., *Ibid.*

[e] śālikhalakṣetra....., *Ibid.*

[f] pātalapuspaputānām....phalajūṭījaṭilasthānūnām....., *Ibid.*

[g] pīyamānapayasāmaṭavīpraveśaprapānām....., *Ibid.*

<sup>70</sup> atavīprāyapṛāntatayā kutumbabharaṇākulaiḥ kuddālapṛāyakṛṣibhiḥ kṛṣivalai..., *Ibid.*, p.123

them.<sup>71</sup> Information that, the villagers planted various types of flowering plants, kitchen vegetables in their garden<sup>72</sup> (i.e. *gr̥havātikā*, *kedārikā*) adjacent to their houses are found in the *Harṣacarita*.

#### 6.4 Economic Condition:

Without mentioning the economic conditions, economic products and economic life of the then society, the discussion of all the other things of social lives are worthless. The people were divided into three classes- upper, middle and lower based on the economic prosperity. The upper class included the kings, ministers and state officers, wealthy brāhmaṇas. They wore very costly garments and gold ornaments.<sup>73</sup> The queens put on the golden griddles.<sup>74</sup> The middle class people were such as the employees of the royal palaces and other people who were engaged in various professions such as- carpenter, goldsmiths, clay-workers, painter, model-maker, artisan, panegyrist, alchemist, physician, astrologer etc. In this context, Bāṇa used the term *śilpin*<sup>75</sup> to indicate artisans. “Naturally porters, waiters, blacksmiths, carpenters and goldsmiths were included among these Śilpins. They also earned their livelihood through their small occupation.”<sup>76</sup> The foresters, villagers, hermitage people were included into lower class by the writer. They wore minimum essential dresses, which were also not decorative. It is also found that the villagers did not wear the decorative dresses because they were afraid of the thieves.<sup>77</sup> The extensive writing of Bāṇabhaṭṭa in his *Harṣacarita*, fully reflects the life and economic

<sup>71</sup> ...śvāpadopadrapam,

*Ibid.*

<sup>72</sup> [a] ..urubūkavacāvaṅgakasurasasūraṇaśigrugranthiparṇa-  
gavedhukāgarmudgulmagahanagr̥havātikaiḥ,

*Ibid.*, VII.124

[b] ..sekasukumārasomakedārikāharitāyamānapraghanāni,

*Ibid.*, II.21

<sup>73</sup> *Ibid.*, II.p.25

<sup>74</sup> ...kāñcanakāñcigūṇāñcitakāñcukivikāra....kāmaabāgurā....,

*Ibid.*, IV.p.64

<sup>75</sup> *Ibid.*, IV.p.69

<sup>76</sup> Barathakuria, A. Ch., *The Mabābhārata: An encyclopedia of Indian Wisdom, Thoughts and Culture*, p.182

<sup>77</sup> ..pāṭaccaraprataṭavāyapratipannapaṭaccareṇa....,

*Harṣacarita*, VII.p.123

condition of the people of 7<sup>th</sup> century A.D. such as- description of engaging the people in different occupations, markets in the city, condition of the roads and transport and conveyance, facilities for travelers, trade etc. The writer states that the economic condition of the villages and cities were different from one another. While describing the *skandhāvāra* (camp headquarter), Bāṇa informs that it was decked with long and big market with lines of streets shops.<sup>78</sup> He also informs the markets flourished at that time and the roads of the city were plastered and whitened.<sup>79</sup> But the village roads were not pleasant and the people's body rendered dirty by the dust of the roads.<sup>80</sup> For communication, goods-carrier and conveyance, the people used carts<sup>81</sup> drawn by animals such as- bullocks or oxen, elephants, horses, camels etc in the 7<sup>th</sup> century A.D.<sup>82</sup> References is founds about the public supplies of water using water reservoirs on the road-side the outside of city.<sup>83</sup>

<sup>78</sup> [a] ....vipanivartamani.... ,

*Ibid.*, V.p.75

[b] aprasāritapanapanyam,

*Ibid.*

<sup>79</sup> .....dhavalīkriyamāna.....pratolī.....śikharam,

*Ibid.*, IV.69

<sup>80</sup> [a] ...uddhuyamānadhūlipaṭalam,

*Ibid.*, VII.113

[b] utsarpibhiḥ .....mārgareṇuparuṣavapuṣam,

*Ibid.*, I.p.9

[c] drūtacaraṇoddhūtadhūlipaṭalam,

*Ibid.*, VII.p.111

<sup>81</sup> gantrī,

*Ibid.*, p.110

<sup>82</sup> [a] pr̥ṣṭhapraṭiṣṭhāpyamāna....karabhe,

*Ibid.*, VII.p.109

[b] gamanasam̐bhramabhraṣṭā...turaṅgamata...,

*Ibid.*, p.110

[c] ....gamanasukhāyamānakhakkhaṭastūyamānatuṅgatuṅgaṇaṇe,

*Ibid.*

[d] ....gantrīgaṇagr̥hyamānaprahatavatmani,

*Ibid.*

[e] .....kareṇukayā siddhayātrohyamānaḥ,

*Ibid.*, p.111

[f] niṣādininiścalānekanīkapāropyamāṇakośakalaśa...,

*Ibid.*, VII.p.109

[g] boṭakūṭairuḍavāriṇā puraḥsarabaladvalīvardayugasareṇa,

*Ibid.*

[h] yuktaśūraśakuraśākkarāṇām purāṇapāṁsūtīrakarīśakūṭavāhinīnām...

...dhūlidhūsarosairikasaroṣasvarasāryamāṇānām,

*Ibid.*, VII.p.124

<sup>83</sup> [a] kaṇṭakitakarkaīcakrākrāntakāṣṭhamañcikāmuṣitatṛṣām... ...śīṭalasikatilak-

alaśīśamitaśramāṇām...,

*Ibid.*, VII.123

[b] viśrāmyatkārpaṭika.....pīyamānapayasāmaṭavīpraveśaprapānām...,

*Ibid.*

[c] aṭavīsulabha...nabakhāṭakūpikopakaṇṭhapraṭiṣṭhita....kuṭīrakāṇām,

*Ibid.*



Again, not only the description of use of gold-coins with royal stamp are found in the 7<sup>th</sup> century A.D.,<sup>84</sup> but also other essential accessories of royal families such as- the jewelries, king's footstool, utensils etc. were made of gold and silver.<sup>85</sup> The writer informs of presenting of the ivory-boxes to king Harṣa by *kumāra* Bhāskaravarman.<sup>86</sup> Also, one of the foot-stools (*pādapīṭha*) of Harṣa was made of the ivory.<sup>87</sup> It implies that the ivory industry also developed in the 7<sup>th</sup> century A.D. Description of leather bags<sup>88</sup> and leather used in making shields,<sup>89</sup> leather making elephants<sup>90</sup> and dolls<sup>91</sup> etc. implies that in Bāṇa's time, the leather industry was also highly developed.

Descriptions are also found that various iron articles were used for domestic works, agricultural implements, military weapons and equipments were. These were

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- <sup>84</sup> vṛṣāṅkamabhinavaghaṭitām hāṭakamayīm mudrā... , *Ibid.*, VII.p.108
- <sup>85</sup> [a] kāñcanamayasarvopakaraṇaivibhavaī... , *Ibid.*, IV.p.57  
 [b] sauvarṇapādapīṭhī... , *Ibid.*, VII.p.114  
 [c] ...kāladhautanalaka... , *Ibid.*, VII.p.110  
 [d] rājataihiraṇmayaiśca maṇḍanakabhāṇḍamaṇḍalaiḥ... , *Ibid.*, VII.p.112  
 [e] ...gr̥h̥itasauvarṇapādapīṭhiparyāṅkaraṅkakalaśapatadgrahāvagrāhai...  
 ...pārthivopakaraṇa...kārayabhibhūrpatibhṛtakabhārikai..... , *Ibid.*, VII.p.113  
 [f] ....kautūhalakṛnti kanakaśṛṅkhalāṇiyamitagr̥tvāṇām.... , *Ibid.*, VII.p.117
- <sup>86</sup> ...dāntasapharukadhāriṇyā kanakaputrikayā... , *Ibid.*, IV.p.71
- <sup>87</sup> [a] ...muktāphaladāmadanturāṇi dantakāṇḍakuṇḍalāni, *Ibid.*, VII.p.117  
 [b] .... dantapāṇḍurapāde... , *Ibid.*, II.p.33  
 [c] ...dāntasapharukadhāriṇyā kanakaputrikayā... , *Ibid.*, IV.p.71
- <sup>88</sup> cipiṭacarmapuṭe, *Ibid.*, VII.p.109
- <sup>89</sup> kāraḍaṅgacarmamaṇḍala....caṭulaḍāmara ... , *Ibid.*, VII.p.110
- <sup>90</sup> [a] karikarmacarmapuṭasyeva... , *Ibid.*, VII.p.120  
 [b] ....kāraḍaṅgacarmānām sambhāran, *Ibid.*, VII.p.116
- <sup>91</sup> carmaputrikā, *Ibid.*, II.p.25

iron belt,<sup>92</sup> axe,<sup>93</sup> hoe,<sup>94</sup> shields,<sup>95</sup> armour,<sup>96</sup> iron-door-panels<sup>97</sup> etc. In this regard Bāṇa describes the heat of summer in the village by blacksmiths (*vyokāro* means *lohakārakaḥ*<sup>98</sup>) that burnt heaps of wood for charcoal.<sup>99</sup> It shows the iron industry was also not less developed in his time. Moreover, from the description of the mirrors,<sup>100</sup> information about the glass industry is found. Again, from the description of using of many big or small earthen jars,<sup>101</sup> or pots,<sup>102</sup> ceramic objects,<sup>103</sup> it may be assumed that there was pottery industry also developed at that time.

The description of various clothes such as- loin-cloth,<sup>104</sup> jackets,<sup>105</sup> blankets,<sup>106</sup> coat-mail,<sup>107</sup> etc. implies that textile industry was also developed at that time. Of the clothes, are references mainly made to *cīnāmśuka*,<sup>108</sup> (i.e. Chinese-silken- garments) and *pauṇḍre vāsastī*<sup>109</sup> (i.e. clothes from Pauṇḍra country). It clearly indicates that the Indian people of then society imported their silk-cloth from

<sup>92</sup> hiñjūram or śrīkhalā or kālāyasanigaḍa,

*Ibid.*, p.109,122

<sup>93</sup> kuddāla,

*Ibid.*, p.123

<sup>94</sup> kuṭhāra,

*Ibid.*, p.124

<sup>95</sup> kāradaṅgacarmamaṇḍala.....caṭulaḍāmara ...,

*Ibid.*, VII.p.110

<sup>96</sup> kavaca,

*Ibid.*, p.74

<sup>97</sup> kālāyasakabāṭa,

*Ibid.*, p.82

<sup>98</sup> *Amarakoṣa*, II.10.7

<sup>99</sup> ...gaiṣmamauṣmāṇaṁ ...aṅgārīyadārusaṁgrahadāhibhiḥ vyokāraiḥ, *Harṣacarita*, VII.p.123

<sup>100</sup> [a] manibhitridarpaṇeṣu mukhapratibimbāni...,

*Ibid.*, IV.p.73

[b] ...maṇidarpaṇeṣu mukhamutkhāte...,

*Ibid.*, IV.p.61

<sup>101</sup> kumbhaiḥ,

*Ibid.*, p.108

<sup>102</sup> kalaśaiḥ,

*Ibid.*, p.45

<sup>103</sup> lepyakāradambakakriyamāṇamṛṇamayamīnakūrmamakaraṇārikelakadalīpūgavṛkṣ-  
akam,

*Ibid.*, IV.p.69

<sup>104</sup> kaupīnam,

*Ibid.*, p.46

<sup>105</sup> mecakakañcukaḥ,

*Ibid.*, p.110

<sup>106</sup> kuthāḥ,

*Ibid.*, p.114

<sup>107</sup> kañcuka,

*Ibid.*, p.111

<sup>108</sup> [a] ...upacitachīnacolakaiśca...,

*Ibid.*, VII.p.110

[b] ...kenacicchīnāmśuka...,

*Ibid.*, VIII.p.131

<sup>109</sup> *Ibid.*, III.p.39

China and Paṇḍra country, and thus a trade link between India and China or India and Paṇḍra did exist at that time. It is also learnt from the *Rājatarāṅgiṇī* that the king Harṣa introduced in Kashmir some of the dresses, ornaments and coin-types of Southern India.<sup>110</sup> Again the writer mentions that different types of horses filled the royal stable of king Harṣa, which were imported from the various countries such as Turaska, Kāmbōja, Āraṭṭa, Vanāyu, Sindhu, Persia, etc.<sup>111</sup> It is found that the economy was dependent mainly on agriculture, cattle-farming and trade.

### 6.5 Agriculture and Agricultural Products:

It appears in the 7<sup>th</sup> century that the village economy was depended on agriculture. The cattle<sup>112</sup> and camels<sup>113</sup> were the wealth of the villagers, and the villagers were very laborious and depended almost on ploughs, axe and hoe.<sup>114</sup> The writer also mentions that sometimes they cultivated without ploughs and oxen.<sup>115</sup> But, the writer used the term *sairika*<sup>116</sup> to imply ploughmen. The waste-land was being broken by farmers accompanied with loud talk<sup>117</sup> which shows the men were very laborious. The production mainly depended on the rains,<sup>118</sup> but it is found in the *Harṣacarita* that the people were expert to use the water-wheel (*uddhātaghaṭī*) in the tough field or their cultivations.<sup>119</sup>

<sup>110</sup> *Rājatarāṅgiṇī*, p.260

<sup>111</sup> atha vanāyujaiḥ, āraṭṭajaiḥ, kāmbōjaiḥ, sindhudeśajaiḥ...adhiṣṇyagārampaśyat,

*Harṣacarita*, II.p.28-29

<sup>112</sup> [a] .....gopālapālitaiśca...,

*Ibid.*, II.p.27

[b] .....godhanairdhavalitavipīṇaḥ,

*Ibid.*, III.p.42

<sup>113</sup> .....kramelakakulaiḥ kapilāyamānam...,

*Ibid.*, II.p.27

<sup>114</sup> [a] ...kuddālaprāyākṣibhiḥ kṣīvalaiḥ...,

*Ibid.*, VII.123

[b] ....skandhādhyāsita-kathorakuṭhārakaṇṭha...,

*Ibid.*, VII.124

[c] ....grāmīṇakāṣṭhikakuṭhāraiḥ,

*Ibid.*, VII.123

<sup>115</sup> ..kṣīvalairabalīvardairavaladbhiḥ.,

*Ibid.*

<sup>116</sup> *Ibid.*, VII, p.124

<sup>117</sup> ...ucchabhāgabhāṣitena bhajyamānabhūri...khalakṣetrakhaṇḍalakam, *Ibid.*, VII.123

<sup>118</sup> kṣīrodapayaḥpāyapayodasiktābhiḥ,

*Ibid.*, III.p.42

<sup>119</sup> uddhātaghaṭīsicyamanai...jaṭilitabhūmiḥ,

*Ibid.*

We find that rice was essential food products in that age and different types of rice were cultivated<sup>120</sup> such as- *śāli*,<sup>121</sup> *khala*,<sup>122</sup> *nalaśāli*, *ṣaṣṭikā*, *nivāra*<sup>123</sup> etc. Other various agricultural products are also mentioned in the *Harṣacarita*, such as- gram or corns,<sup>124</sup> cotton,<sup>125</sup> castor plant,<sup>126</sup> *haritaki*,<sup>127</sup> *tulasī*,<sup>128</sup> *gavedhukā*,<sup>129</sup> *śyāmāka*<sup>130</sup> etc. Different kinds of shoots of vegetables were cultivated in all the directions of the village, which is described colorfully by the writer.<sup>131</sup> Again the pulses,<sup>132</sup> bean,<sup>133</sup> grain<sup>134</sup> were produced, which shows that the people paid great attention to the field of agriculture.

Besides, all the sides of the city were covered with the plantations of *puṇḍra* sugarcane<sup>135</sup> and, therefore, the boundaries looked dark with rows of plantations. The borders in every direction were also crowded with heaps of corn.<sup>136</sup> Bāṇa informs about sugar-cane<sup>137</sup> (i.e., *ikṣu* crops cultivated at that time). It proves that sugarcane

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|--|------------------------------|
| <sup>120</sup> [a] .....ullikhyamānakṣetraḥ,                           | <i>Ibid.</i>                 |
| [b] vanyadhānyabījadhānīnām...,  | <i>Ibid.</i> , VII.p.124     |
| [c] . . .bhūriśālikhalakṣetrakhaṇḍalakam,                              | <i>Ibid.</i> , VII.p.123     |
| <sup>121</sup> urvarāvāriyobhiḥ śāleyairalaṅkṛtaḥ,                     | <i>Ibid.</i>                 |
| <sup>122</sup> pratidiśam.....khaladhānadhāma....sasyakūṭaiḥ...,       | <i>Ibid.</i> , III.p.42      |
| <sup>123</sup> <i>Ibid.</i> , p.124                                    |                              |
| <sup>124</sup> godhuma,  | <i>Ibid.</i> , p.42,124      |
| <sup>125</sup> picyavānām,   | <i>Ibid.</i> , p.124         |
| <sup>126</sup> urubūka,  | <i>Ibid.</i>                 |
| <sup>127</sup> vaca, vaṅgaka,  | <i>Ibid.</i>                 |
| <sup>128</sup> surasaḥ,  | <i>Ibid.</i>                 |
| <sup>129</sup> One type of rice,                                       | <i>Ibid.</i>                 |
| <sup>130</sup> a kind of grain,  | <i>Ibid.</i> , p.123         |
| <sup>131</sup> śākakandalaśyāmalitagrāmopakaṇṭhakāśyapīṣṭhaḥ,          | <i>Ibid.</i> , p.42          |
| <sup>132</sup> mudgaphala,   | <i>Ibid.</i>                 |
| <sup>133</sup> rājamāṣa,   | <i>Ibid.</i> , p.42, 112,113 |
| <sup>134</sup> śyāmāka,  | <i>Ibid.</i> , p.123         |
| <sup>135</sup> puṇḍrekṣuvāṭasasantatibhīrāntaraḥ...,                   | <i>Ibid.</i> , p.42          |
| <sup>136</sup> pratidiśam...khaladhāna....sasyakūṭaiḥ saṅkaṭasīmāntaḥ, | <i>Ibid.</i>                 |
| <sup>137</sup> [a] ...puṇḍrekṣu vāṭasantatibhīrāntaraḥ,                | <i>Ibid.</i>                 |
| [b] aharniśam bibhramakṛta... khaṇḍitapuṇḍrekṣu.... ,                  | <i>Ibid.</i> , III.p.30      |

and rice were planted on the field. They also preserved the various seeds of the plants such as- *rājamāṣa* (bean,p.124), *trapuṣa* or *karkatikā* (cucumber,p.124), *kūṣmāṇḍa* (p.124), *alābu* (p.124), *śyāmāka* (a kind of grain, p.123) etc. At that time, there were enough barren lands and the writer describes that type of land as- *jaṭilitabhūmi*,<sup>138</sup> *kālāyasairiva kṛṣṇamṛttikākaṭhinai*,<sup>139</sup> *karkarasthālī*<sup>140</sup> etc. The people also tried to fertile the infertile soils with various ways.<sup>141</sup> Above discussion, clearly indicates agricultural products were the main source of living at that time. Besides these, various flowers, fruits, and other eatables were also sold in the markets which were collected from the forests or jungles.<sup>142</sup>

### 6.5.1 Food and Drinks:

The writer describes briefly about the food and drinks at his times. When the army-expedition of Harṣa started, the porters<sup>143</sup> were engaged by the king and they carried the kitchen utensils, collected<sup>144</sup> the young rabbits, vegetables (*śāka*), leaves and shoots of bamboo etc., which were prime requirements for cooking at that time. It implies that there were veg. and non-veg. people in the king's army-camp. Some ways of preparing foods are also mentioned in the *Harṣacarita*. It is described in the brāhmaṇa's house, to worship the gods, there were prepared the oblation consisting of sweet meat known as the following-

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[c] ...prayatnaprabhṛtavisaṅkaviṭapairvāṭaraikṣavaibahubhiḥ śyāmāyamāna-  
mopakāṇṭham,

*Ibid.*, VII.p.124

<sup>138</sup> *Ibid.*, III.p.42

<sup>139</sup> soil like iron,

*Ibid.*, VII.p.123

<sup>140</sup> *Ibid.*, II.p.22

<sup>141</sup> sampādyadurbalorvīvirukṣakṣetrasaṁskāramarākṣakṣiptadānta...,

*Ibid.*, VII.p.124

<sup>142</sup> [a] ...kāṣṭhasaṁgrahārthamaṭavīm praviśatā.. bhārāmśca madhuno....vividha  
vanaphalapurita..... ,

*Ibid.*, VII.p.123

[b] ...bhārākāna...lokenādāya vṛjatā.....vikrayacintā-  
vyagrabhigrāmeyakabhivvyāptadigantaram,

*Ibid.*,p.124

<sup>143</sup> ....bhūpatibhṛtakabhārīkairmahānasopakaraṇa...,

*Ibid.*, VII.p.113

<sup>144</sup> ...śiśuśaśakaśākapatravetrāgrasaṁgrahasamgrāhibhiḥ...,

*Ibid.*

**Purodāśa:** It was a sacrificial oblation<sup>145</sup> made of rice and offered in vessels. It mentioned by M. R. Kāle that- “a habitual *agnihotrī* always offered oblations to the sacred fire.”<sup>146</sup>

**Āmikṣā:** It was a mixture of curds and boiled milk, offered in the *vaiśvadeva* oblation. The milk<sup>147</sup> was very essential for preparing this oblation.

**Caru:** It<sup>148</sup> was an oblation of rice.

**Soma:** The writer Bāṇa<sup>149</sup> himself mentions that his family was engaged in the performance of *soma* sacrifices and they also drank it.

**Gorasa:** The milk was known as *gorasa*<sup>150</sup> and various products were made from milk at that time. According to P. V. Kane- “*gorasa* may be cow’s milk or butter milk.”<sup>151</sup>

**Dadhi:** *Dadhi* was a curd. It was prepared from the milk. It founds in the *Harṣacarita* that it was presented<sup>152</sup> to the king Harṣavardhana by the villagers. Milk, butter, ghee were supplied by the *vatsapālaka*<sup>153</sup> (cowherds), *mahāghoṣa*<sup>154</sup> etc.

Among the sweets, description is found in the *Harṣacarita* about molasses (i.e., *guḍa*, p.113) and sugar (i.e., *śarkarā*, p.77) used. Sometimes molasses is mentioned with different names, such as-

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<sup>145</sup> *Ibid.*, II, p.21

<sup>146</sup> *Kādambarī*, p.8

<sup>147</sup> āmikṣītyakṣīrakṣārīṇīnāmagnihotradhenunā,

*Harṣacarita*, II, p.21

<sup>148</sup> *Ibid.*, II, p.23

<sup>149</sup> ...brāhmano’smi jātaḥ somapāyinām vaṁśe...,

*Ibid.*, II, p.36

<sup>150</sup> *Ibid.*, p.114

<sup>151</sup> *Ibid.*, p.555

<sup>152</sup> ..kumbhairupāyanīyakṛtadadhi..... ,

*Ibid.*, VII, p.113

<sup>153</sup> [a] *Ibid.*, p.21

[b] ...gopālapālitai.....kṣīrodamiva kṣīraṁ .....godhanai...,

*Ibid.*, p.42

<sup>154</sup> *Ibid.*, p.43

**Phāṇita:** It<sup>155</sup> was a raw-sugar and a special kind of pungent drink. According to the *Amarakoṣa*<sup>156</sup> - *matsyaṇḍī phāṇitaṁ khaṇḍavikāre śarkarā sitā* (i.e., an unrefined sugar). Again, the word *khaṇḍa*<sup>157</sup> used to imply candied-sugar.

**Madhu:** The *Harṣacarita* describes that it<sup>158</sup> was collected from the forests and sold in the villages. Use of wine is mentioned in the time of the writer, which was also known as *madhu*.<sup>159</sup> It is described that in the marriage of princess Rājyaśrī, the wine i.e., *śālājira*<sup>160</sup> had been preserved in a group of raw clayware. At that time, wine was known as *soma* (p.36), *madirā* (p.44,72), *madhu* (p.106), *śālājira* (p.69) etc. It was taken as *amṛta*.<sup>161</sup> It is noted in the *Harṣacarita* that the word *caṣakamadhuni*<sup>162</sup> to implied the wine glasses. According to *Amarakoṣa*,<sup>163</sup> the word *caṣaka* implies the glass of wine. Sometimes the *caṣaka*<sup>164</sup> was made with the pearl or stone etc. The people, generally, were not accustomed to drinking wine. Only on some occasions did it was used. Description of over drunken person's unsteady condition is found in the princess Rājyaśrī's marriage time (e.g., due to their intoxication),<sup>165</sup> the leather workers struck the drums very loudly. It is mentioned that the women's<sup>166</sup> face were fragrant like wine. The author Bāṇabhaṭṭa<sup>167</sup> mentions that he was the member of great *vātsāyana* family and, although they were *brāhmaṇa*, they drank wine (*soma*). It shows that at that time the wine was not prohibited for *brāhmaṇas*. The author used

<sup>155</sup> *Ibid.*, VII, p.112

<sup>156</sup> *Amarakoṣa*, II.9.43

<sup>157</sup> *Harṣacarita*, VII, p.113

<sup>158</sup> *bhārāmśca madhuno māksikasya.....lokenādāya vrajatā....vikrayacintāvyagragrāmeyikābhi...* ,  
*Harṣacarita*, VII, p.124

<sup>159</sup> .. *madhumadirāpānagoṣṭhayaḥ*, *Ibid.*, VI, p.106

<sup>160</sup> ...*dhavalitamśītalaśālājiraśreṇīśca...*, *Ibid.*, IV, p.69

<sup>161</sup> *madirāmṛta...* , *Ibid.*, II, p.34

<sup>162</sup> *Ibid.*, VI, p.107

<sup>163</sup> *Amarakoṣa*, II.10.43

<sup>164</sup> ....*pānatṛṣitāya muktāśailaśilācaṣaka...*, *Harṣacarita*, VIII, p.141

<sup>165</sup> *madhumadapracāṇḍacarmakāra.....ranaṇmaṅgalapaṭaḥam..* , *Ibid.*, IV, p.68

<sup>166</sup> ...*dhavaladvijaśucivadanā madirāmoditaśvasanāśca.....pramadāḥ*, *Ibid.*, III, p.44

<sup>167</sup> *brāhmaṇo'smi jātaḥ somapāyinām vaṁśe vātsāyanānām*, *Ibid.*, II, p.36

the word *pānabhūmi*<sup>168</sup> and *āpānamaṇḍapa*<sup>169</sup> to indicate the liquor shop. *Amarakoṣa*<sup>170</sup> also supports it.

**Saktu:** It<sup>171</sup> is a barley meal prepared from barley flour with the accurate mixing of water.

**Jala (Water):** *Jala* was regarded as the life and nectar of all people. The author mentions how the people felt thirsty in the hot summer and wished to drink water.<sup>172</sup>

Bāṇa has mentioned that fruits also constituted an important item of food and the fruits were mainly taken from foresters.<sup>173</sup> The people also have drunken different fruits-juices<sup>174</sup> such as of coconut<sup>175</sup> etc. The *Harṣacarita* mentions other types of fruits like *ikṣu* (sugar-cane,p.42), *pīlu* (p.127), *trapuṣa* (cucumber,p.123), *lakuca* (a bread fruit,p.128), *nārikela* (p.126), *sahakārāphala* (mango,p.123), *kadalī* (banana,p.29) etc.

Again, different kinds of corns are mentioned which were the prime foods in Bāṇa's time. These were- *nīvāra* (a wild rice growing without cultivation,p.21.128), *śāli* (p.42), *ṣaṣṭhika* (a kind of rice,p.123), *vanyadhānya* (wild corn,p.123), *rājamāṣa* (a kind of bean,p.123), *khaṇḍa* (candied sugar,p.113), *śyāmāka* (a king of grain,p.21) etc. It implies that rice was also the food in the 7<sup>th</sup> century A.D.

**Tāmbūla (Betel-nut):** It is mentioned in the *Harṣacarita* many times. In Indian tradition people take betel-nut in various occasions and as a habitual act. The employees, who were engaged to distribute the *tāmbūla* in the royal palace was

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<sup>168</sup> pānabhūmiriva prakaṭitamadhukośakaśatā...,

*Kādambarī*,p.39

<sup>169</sup> *Harṣacarita*,II,p.31

<sup>170</sup> āpānam pānagoṣṭhikā,

*Amarakoṣa*,II.10.43

<sup>171</sup> *Harṣacarita*,VII,p.123

<sup>172</sup> .....kevalam jālam, janasya..... pātumabhūdabhilaṣo divasakarasantāpat, *Ibid.*,II,p.22

<sup>173</sup> [a] mūlaphalābhyavahārasambhavamudvamanniva ca parimalasubhagam

vikasakusumapaṭalapāṇḍuram latāvanam,

*Ibid.*,VIII,p.129

[b] sakalavanasarasārthasādhārāṇasya kadamūlaphalasya

girisaritamhaso va ke vayam,

*Ibid.*,VIII,p.130

<sup>174</sup> ....pratyagphalarasapānasukhasuptapathikaiḥ.....,

*Ibid.*, III,p.42

<sup>175</sup> vanapālāpīyamānanārikelarasa...,

*Ibid.*



known as *tāmbūlakarṇkavāhinī*<sup>176</sup> at that time. The word *karāṇka*<sup>177</sup> used to imply the betel-box. The writer mentions that king Dadhīca<sup>178</sup> chewed different types of things such as- *sahakāra*, *karpūra*, *kakkola*, *lavaṅga* etc. for being of scent-mouthed. After taking foods, the people chew betel nut and betel leaves. The writer mentions at that time peoples lips looked<sup>179</sup> red as a result of taking *tāmbūla* and betel leaves. He also mentions<sup>180</sup> some of the betel nuts were green and some red. Now a day's also habits of chewing *tāmbūla* is very common.

## 6.6 Hospitality:

About the importance of Hospitality A. Ch. Barthakuria rightly says- “Hospitality is a great religion of Indian people. Every house-holder and even ascetic must love and show proper honour for incoming guests particularly in the evening at least out of humanitarian consideration. They must feel sympathy for the fatigue of their journey, their hunger, and thrust and their need of shelter for the night. One who realize these, is a good man universally recognized by all.”<sup>181</sup> The people of the 7<sup>th</sup> century A.D. performed the *nṛyajña* (i.e., respected the guests and offered hospitality to them). The writer Bāṇa mentions the *argha*<sup>182</sup> (i.e., materials of worship, such as water, sandal, flower etc.) which were very important for worship. Therefore, without knowing about king Dadhīca, Devī Sarasvatī offered appropriate hospitality with *argha*, she offered hospitality as was usual in forest life, beginning with the offering of a seat of tender foliage and ending with the offering of fruit and flowers.<sup>183</sup> It is known that the king Puṣpabhūti was honoured with *argha* i.e., the

<sup>176</sup> *Ibid.*, I.p.15

<sup>177</sup> *Ibid.*

<sup>178</sup> *atisurabhi sahakārakarpūrakakkolalavaṅgapārijātakaparimalamucā... mukhena*, *Ibid.*, I.p.9

<sup>179</sup> [a] *sakṛdupayuktatāmbūlavimalādharakāntiḥ*, *Ibid.*, III.p.39

[b] *...tāmbūladhūsaradharavārayoṣiti*, *Ibid.*, V.p.77

<sup>180</sup> *parinatapāṭalapatolatviṃśi ...kṣīrakṣārīṇi ca pugānām...*, *Ibid.*, VII.p.116

<sup>181</sup> *The Mahābhārata: An Encyclopedia of Indian Wisdom, Thoughts and Culture*, p.44

<sup>182</sup> *Harṣacarita*, I.p.5

<sup>183</sup> *...sarasvatyā kiśalayāsanadānadinā sakusumaphalarghavasānena vanavāsocitenātithyena*

best type of honour by the sage Bhairavācārya.<sup>184</sup> The great epic *Mahābhārata* inculcates that the worship of guests is a supreme duty of a house-holder.<sup>185</sup> If the house-holder fails to perform that duty, then he does the great sin.<sup>186</sup>

The writer speaks about the best type of hospitality known as *svena āsanena*<sup>187</sup> (i.e., which is the highest mark of respect that can be shown to the guest). The *sannyāsī* Bhairavācārya gives up his seat to the king Puṣpabhūti, through which he shows the great respect and friendship.<sup>188</sup>

In case of marriage, too, when the groom came to the bride's home, the father, brother and other family members of the bride show great respect to the groom giving the different types of things.<sup>189</sup> Description is found that various small huts<sup>190</sup> were made by the kings and villagers for the strangers to take rest. The people showed adequate hospitality to their incoming guest in Bāṇa's time.

## 6.7 Sacraments:

There were many customs or religious practices performed at that time. In the *Harṣacarita*, Bāṇabhaṭṭa has not only stated about court and kings but the cities which he lived. In his *ākhyāyikā*, Bāṇa advocated the law of Manu<sup>191</sup> by admitting himself as a strong adherent of these laws (as guiding principles) of human life. In his contemporary society, people performed some customs and rituals, which are

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- yathākramamupajagrāha, *Ibid.*, I.p.11
- <sup>184</sup> āsīne ca .....samucitarghādikaṁ cakre, *Ibid.*, III.p.48
- <sup>185</sup> *Mahābhārata*, Anuśāsanaparvan.2.70
- <sup>186</sup> *Ibid.*, 191.12
- <sup>187</sup> *Harṣacarita*, VIII.p.128
- <sup>188</sup> ...atropaviśa ... iti śārdūlacarmātmīyamadarśayat, *Ibid.*
- <sup>189</sup> rājā tu tamupadvāramāgataṁ ...pratuḥjagāṁ ...kṛtanamaskāraṁ  
.....gāḍamālilinga.....yathākramaṁ pariṣvaktarājyavadhanahaṣaṁ ca haste  
grhītvābhyantaram ninye...svanirviśeṣāsanadānādīnā cainamupacārenopacacāra,  
*Ibid.*, IV.p.71
- <sup>190</sup> aṭavīsulabha...navakhāṭakūpikopakaṇṭhapraṭiṣṭhita...kuṭīrakāṇām, *Ibid.*, VII.123
- <sup>191</sup> manāmiva kartari varṇāśramavyavasthānām....., *Ibid.*, II.p.36

very clearly depicted in the *Harṣacarita*. Most of the *daśa saṁskāra* in Indian culture followed according to the law of Manu,<sup>192</sup> were performed in Bāṇa's time.

These religious practices were known as *saṁskāras*,<sup>193</sup> which literary means to purify. This purification starts from *garbhādhāna* to the last *saṁskāra* (i.e., *antyeṣṭi*).<sup>194</sup> Every *saṁskāra* starts with a *havan* or *yajña* in the prescribed manner. There is however, divergence of opinion as to the number of *saṁskāra* concerned. For example, *Gautamadharmasūtra*<sup>195</sup> prescribed 48 *saṁskāras*, while some other *Smṛti* outlines only ten *saṁskāras*.<sup>196</sup> Among the 10 *saṁskāras*, brief description some are found in the *Harṣacarita*. These are as elaborated below-

#### 6.7.1 Nāmakaraṇa Saṁskāra:

When the child becomes 10 or 12 days old, the *nāmakaraṇa saṁskāra* is performed. The child is given his name. On this, Manu<sup>197</sup> suggests that the *nāmakaraṇa* should be according to the *varṇa* and ideals. Regarding this, it is found that the king Prabhākaravardhana had invited the imminent *trikālajña* or *mauhūtrikā* for examining his child Harṣa's horoscope.<sup>198</sup>

#### 6.7.2 Upanayana and Samāvartana Saṁskāra:

The word *upanayana* is derived from *upa nīyate anena iti upanayanam*, which implies that aim of *upanayana saṁskāra* is to establish a close relationship between the child and the teacher to the maximum extent. Bāṇa describes about

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<sup>192</sup> *Manusamhitā*, II.16

<sup>193</sup> *Ibid.*

<sup>194</sup> *Ibid.*

<sup>195</sup> *garbhādhānapuṁsavana.....ityete catvāriṁśatsaṁskārāḥ*, *Gautamadharmasūtra*, VIII.14-22

<sup>196</sup> *niṣekādīśmaśānānto.....*, *Manusamhitā*, II.16

<sup>197</sup> *Ibid.*, II.31-32

<sup>198</sup> *asmineva kāle rājñah....jyotiṣi sarvāsām grahasamhitānām*

*....trikālajñānabhāgbhojakastārako nāma ganakaḥ....vijñāpitavān*, *Harṣacarita*, IV.p.61

*upanayana*<sup>199</sup> and *samāvarṭtana*<sup>200</sup> ceremonies were performed in his own case. When a *brāhmaṇa* child reached 8 years of old, *upanayana saṁskāra*<sup>201</sup> was performed. According to the rules related to brāhmin students, Bāṇa himself had been sent to *gurugṛha* by his father after performing the *upanayana saṁskāra*<sup>202</sup> before the age of 14. The child was taken to the *gurugṛha* after his *upanayana* performed. The child was presented a sacred thread to wear around his neck and was taught the laws of *brahmacarya*. Bāṇa's *upanayanasamskāra* was held by his father<sup>203</sup> in proper time. The person after finishing his studies and observing all the rules of *brahmacarya*, returned to the family fold and had to undergo the rituals of the *samāvarṭtana saṁskāra*. At this stage he was exposed for the first time in his life and was allowed to lead the normal domestic life. Again, Bāṇa informs about his entering in to the familial life which proved that convocation,<sup>204</sup> (i.e., *samāvarṭtana* was performed at that time). The *samāvarṭtana saṁskāra* had a great importance at that time. About the importance this *saṁskāra*, we find a brief description in *Taittirīyopaniṣad*,<sup>205</sup> which states that people had to be aware of what he should or

<sup>199</sup> yathākālamupanayanādayaḥ kṛtāḥ saṁskārāḥ,

*Ibid.*, II. p. 36

<sup>200</sup> kṛtopanayanādikriyākalāpasya samāvṛttasya caturdaśavarṣadeśīyasya  
pitāpi śrutismṛtivyahitaṁ kṛtvā....,

*Ibid.*, I. p. 19

<sup>201</sup> *Manusamhitā*, II. 36

<sup>202</sup> [a] kṛtopanayanādikriyākalāpasya samāvṛttasya caturdaśavarṣadeśīyasya  
pitāpi śrutismṛtivyahitaṁ kṛtvā.... ,

*Harṣacarita*, I. p. 19

[b] brāhmaṇo'smi jātaḥ somapāyinām varṇe vātsyāyanānām,  
...yathākālamupanayanādayaḥ kṛtāḥ saṁskārāḥ.....idānīm .....manāmiva kartari  
varṇāśramavyavasthānām....,

*Ibid.*, II. p. 36

<sup>203</sup> kṛtopanayanādikriyākalāpasya ...pitāpi śrutismṛtivyahitaṁ ....,

*Ibid.*, I. p. 19

<sup>204</sup> *Ibid.*

<sup>205</sup> satyaṁ vada / dharmam cara / svādhyāyānmā pramadaḥ / ācāryāya priyam  
dhanamāhṛtya prajātantum mā vyavacchetsiḥ / satyānna pramaditavyam / kuśalānna  
pramaditavyam / bhūtyai na pramaditavyam / svādhyāyapravacanābhyāṁ na  
pramaditavyam //

*Taittirīyopaniṣad*, 11.1

should not do for the society. Vivid picture, of a *brahmacārī* is found in the description of Sārasvata<sup>206</sup> in the *Harṣacarita*.

### 6.7.3 Vivāha Saṁskāra:

Bāṇabhaṭṭa has informed us about the society in which he lived. In social life, people have to perform some rituals like *vivāha* (marriage) etc. irrespective of caste or creed. In Indian culture, marriage may be treated as a religious practice, which has a great contribution to human society to make a bond among the people. In a marriage party all people co-operate joyfully and cheerfully irrespective of their social, political or economic status. Such pictures have been seen in the *Harṣacarita* when princess Rājyaśrī (the daughter of king Prabhākaravardhana the ruler of Thāneśvara) married king Grahavarman who was from Moukharis the ancient *kṣatriya* family. *Vivāha saṁskāra* heralds man's entrance in the *gārhaṣṭhyāśrama*.

The *Manusmṛiti*<sup>207</sup> points out eight forms of marriage in particular. These are *brāhma*, *daiva*, *ārṣa*, *prājāpatya*, *āśura*, *gāndhava*, *rākṣasa* and *paiśāca*. The form of *brāhma* marriage is seen in princess Rājyaśrī's marriage where all rituals and customs were followed by the royal family prior to the performing of the marriage. In the *brāhma*<sup>208</sup> form of marriage, the groom is invited by the bride's father to receive the bride with ornaments and he received him respectfully without taking anything in return. The *Harṣacarita* informs that mediators were sent before the marriage for the purpose of match making.<sup>209</sup> Then, the groom with his friends

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<sup>206</sup> atha sārsvato.....ātmanāpyaśādī, kṛṣṇājini, akṣavalayī, valkalī, mekhalī, jaṭī ca

bhūtvā...

*Harṣacarita*, I. p.18

<sup>207</sup> *Manusmṛiti*, III.21

<sup>208</sup> *Ibid.*, III.27

<sup>209</sup> śobhane ca divase grahavarmaṇā kanyām prāthayitum preṣitasya purvāgatasyeiva

pradhānadūṭapuruṣasya kare sarvarājakulasamakṣam duhitṛdānājalapātayat,

*Harṣacarita*, IV.p.68

and family members,<sup>210</sup> with decoration<sup>211</sup> came to his bride's home. It describes that marriage ceremony was held in front of the flames of fire on the floor of a hall<sup>212</sup> and in front of the invited guests.<sup>213</sup> The bridegroom then moved around that auspicious fire.<sup>214</sup> In these context, again, the author mentions about *lājahoma*.<sup>215</sup> Medhātithi remarks about *lājahoma*- *lājahomamabhinirvartya triḥ pradakṣiṇamagnimāvartya sapta padāni strī prakramyate*.<sup>216</sup> The famous poet Kālidāsa also speaks about *lājahoma* in his *Mahākavya Kumārasambhavam*.<sup>217</sup>

In this context, it should be mentioned that king Prabhākaravardhana, father of Rājyaśrī, had given many things such like precious jewels, elephant, horses etc. to Maukhari king Grahavarman as gifts (i.e. *yautaka*).<sup>218</sup> P. V. Kane comments about *yautaka* - “*yautaka* is a kind of *strīdhan*. *yautaka* means the gifts that are given to women at the time of marriage when she is seated with her husband.”<sup>219</sup> According to the Chātratoṣiṇī commentary- *vivāhādikāle patyā sahaikāsane prāptam yutayoryautakamiti*.<sup>220</sup> But, now-a-days, the word *yautaka* indicates the dowry. But Bāṇa did not use the said term in such a sense.

<sup>210</sup> ...puro dhāvamānaiḥ pādāitairutkarṇakaṭakahayapratihēṣitadīyamānasvāgatairiva vājinām  
vṛndaiśca....karīṇām ...diśamārūḍaḥ...prakaṭitavivāhavihagavirutaistālāvacaracāraṇaiḥ...

kriyamāṇakolāhalo...pratyāsannalagno grahavarmā, *Ibid.*, IV.p.71

<sup>211</sup> ...mallikāmuṇḍamālāmadhyādhyaśitakusumaśekhareṇa śirasā ..., *Ibid.*

<sup>212</sup> ...dhūmāyamānāgnisandhuḥṣaṇākṣaṇīkopadraṣṭṛdvijām śamīpalāśamīśralājahāsinīm  
vedīm...samutsasarpa ca vellitārūnaśikhāpallavasya śikhinaḥ....samīpam, *Ibid.*, IV.p.72

<sup>213</sup> nimantitāgatai...āhūtairbhūbhṛdbhiḥ parivṛtām, *Ibid.*

<sup>214</sup> hute ca hutabhuji dakṣiṇāvartapravṛtābhivadhū...saha pradakṣiṇam babhrām,  
*Ibid.*

<sup>215</sup> [a] lājahāsinīm vedīm..., *Ibid.*

[b] pātyamāne ca lājāñjalau....ivādrśyata, *Ibid.*

<sup>216</sup> On Manu, VIII.227

<sup>217</sup> *Kumārasambhavam*, VII.80

<sup>218</sup> nirūpyamāṇayautakayogyamātāṅgaturāṅgatarāṅgitāṅganam, *Ibid.*, IV.p.69

<sup>219</sup> *Ibid.*, p.424

<sup>220</sup> *Ibid.*, p.272

Again Bāṇa describes that in the marriage time of Rājyaśrī all the people had been given responsibilities of various duties. Various customs and rituals had been performed in the presence of the citizen and they felt very happy with those events. They were performed with the help and cooperation of the citizens or the preparation of marriage in a royal family, all the people were decked by the betel fragrant powders and flowers that had been brought with an unrestrained hand.<sup>221</sup> Leather workers<sup>222</sup> had been summoned to make drums. Some people, and also some tributary kings<sup>223</sup> were very personally engaged themselves in physical labour. The wives<sup>224</sup> of chieftains were in the palace from an early time engaged in various occupations.

#### 6.7.4 Antyeṣṭi Saṁskāra:

When a person dies, he undergoes the last *saṁskāra* (i.e., *antyeṣṭi saṁskāra*) is performed. Traditionally, the dead body is burnt on the wooden pyre, mantras are chanted and ghee and holy water are sprinkled on the pyre. The eldest son of the deceased performs the last rites. There is vivid description of *antyeṣṭi saṁskāra* seen in the *Harṣacarita*, when the king Prabhākaravardhana was dead. At that time many rituals were performed by Harṣavardhana, due to the absence of his elder brother Rājyavardhana. When the king expired, king Harṣa and all his ministers and feudatories had been carrying his dead body in their shoulders up to the funeral places (bank of the river Sarasvatī) and had been honoured with fire according to the family priests.<sup>225</sup> It shows at that time, generally, funeral pyre was performed on the

<sup>221</sup> jātamudi kṛthāthe ....vivāhadivaseṣūddāmadīyamāna tāmbūlapaṭa-

vāsakusumaprasādhitasarvalokam,

*Harṣacarita*, IV.p.68

<sup>222</sup> labdhamadhumadapracāṇḍacarmakāra....,

*Ibid.*

<sup>223</sup> kṣitipālaiśca svayamāvaddhakakṣaiḥ svāmyarpitakarma-

śobhāsampādanākulaiḥ...sīmantinībhirvyāptam,

*Ibid.*, IV.p.69

<sup>224</sup> āsūryodayātcca praviṣṭhābhiḥ satībhiḥ subhagābhiḥ ....,

*Ibid.*

<sup>225</sup> narendraḥ svayam samarpitaskandhairgrhītvā śaśibikām ...sāmantaiḥ pauraśca

purohitapurahsaraiḥ saritam .....sarasvatīm nītvā narapatisamucitāyām citāyām

hutāśasatkriyayā yaśaśeṣatāmanīyat,

*Ibid.*, V.p.87-88

bank of the river. Manu also prescribes that people had alone the *pitṛpiṇḍadāna*<sup>226</sup> in the bank of the rivers. Prince Harṣa also first offered oblation (i.e., *pretapiṇḍa*<sup>227</sup>) to the dead and to the brāhmaṇas.<sup>228</sup> In this context, the author mentions that at that time the impurity due to the death of a *sapiṇḍa* lasts for ten days.<sup>229</sup> Manu<sup>230</sup> also supports it. After ten days, not only the bed, vehicles and other things of the dead were given to brāhmaṇas,<sup>231</sup> but king's beloved and best elephant<sup>232</sup> (i.e., the victor in great battle) were, too, let loose. The bones (*kīkaseṣu*) were taken to tūrthas.<sup>233</sup> At last, the funeral pyre was covered with a plaster of *cūnam*, which was known as *caityacihna*<sup>234</sup> (i.e., monument or tombstone). Thus, all things of the king were being cast aside.<sup>235</sup>

This type of *saṃskāra* is highly believable in the modern times also and something the individual can lead an integral life growing with society.

## 6.8 Religion and Religious Tolerance:

There were three competing religions viz., Brahmanism, Buddhism and Jainism flourished in the time of Harṣavardhana. The king Harṣavardhana<sup>236</sup> used to give equal support to all the religion. From the description of various sects,<sup>237</sup> here they are offered brief elaboration.

<sup>226</sup> *Manusamhitā*, III.207

<sup>227</sup> atha prathamapretapiṇḍa ... , *Harṣacarita*, VI.91

<sup>228</sup> atha prathamapretapiṇḍabhujī bhukte dvijanmani, *Ibid.*

<sup>229</sup> gateṣudvejanīyeṣvaśaucadivaseṣu, *Ibid.*

<sup>230</sup> daśāhaṃ śāvamāśaucam sapiṇḍeṣu vidhīyate, *Manusamhitā*, V.59

<sup>231</sup> cakṣudāhadāyini dīyamāne dvijebhyaḥ śayanāsanacāmarātapatrāmātrapatrasaṣṭradike  
nṛpanikaṭopakaraṇakalāpe, *Harṣacarita*, VI.p.91

<sup>232</sup> vanāya visarjite mahājijīti rājagajendre..., *Ibid.*

<sup>233</sup> .....nīteṣu tūrthasthānāni .... kīkaseṣu, *Ibid.*

<sup>234</sup> .....sudhānicayacite citācaityacihne..., *Ibid.*

<sup>235</sup> ....utsāryamānāsu ca vyasanaśayyāsu ..., *Ibid.*

<sup>236</sup> narapatidarśanakālamadhyāsyamānam....jainairārhatīḥ pāśupatīḥ  
pāśaśarībhīrvarṇibhīṣca....rājadvāramagamat, *Ibid.*, II.p.28

<sup>237</sup> *Ibid.*



### 6.8.1 Jainism:

At that time the sight of a necked Jain ascetic (Digambara sect) was believed to be a very bad omen. The description of *nagnāṭaka*, reveals that Jainism also flourished in that age.<sup>238</sup> It is found that people hated the Digambaras or *kṣapaṇakas*<sup>239</sup> because of their uncleanness. But it is known that Jainism was admired<sup>240</sup> and Jain was cultured.<sup>241</sup> *keśaluñcana* is also mentioned by Bāṇa as Jainism.<sup>242</sup>

### 6.8.2 Buddhism:

Bāṇabhaṭṭa mentions that at that time Buddhist had fairness and tolerance<sup>243</sup> and, therefore, princess Rājyaśrī was invoking Buddha in her distress time. Even at last, she wanted to accept Buddhism taking red robes.<sup>244</sup> Although, the writer Bāṇa himself is an orthodox *brāhmaṇa*, he speaks about various Buddhist doctrines in his writings.<sup>245</sup> He asserts king Harṣavardhana was follower of Buddhism. Therefore, Bāṇa speaks about him thus- *paramasaugatamapyavalokiteśvaram*.<sup>246</sup> P. V. Kane comments that- “*avalokiteśvara* is a bodhisattva specially worshiped in Northern

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<sup>238</sup> abhimukhamājagāma śikhipicchālāñchano nagnāṭakaḥ,

*Ibid.*, V.p.75

<sup>239</sup> [a] kajjalāmaya iva bahudivasamupacitabāḥalamala-  
paṭālamalinitatanurabhimukamājagām..... nagnāṭakaḥ,  
[b] ..mayurapitcavāhi kṣapaṇaka....,

*Ibid.*

*Kādambarī*, p.31

<sup>240</sup> [a] jīnadharmēṇa jīvānukampitā...,  
[b] na jīnasyevārthavādaśūnyāni darśanāni...,

*Ibid.*, p.106

*Harṣacarita*, II.p.35

<sup>241</sup> śikṣitakṣapaṇakaḥ...,

*Ibid.*, II.p.22

<sup>242</sup> *Ibid.*, VIII.p.128

<sup>243</sup> bhagavana bhaktajane sañcariṇi sugata supto'si,

*Ibid.*, VIII.p.134

<sup>244</sup> iya tu grahīsyati....kāṣayaṇi,

*Ibid.*, VIII.p.140

<sup>245</sup> [a] sakalajanopakārasajjā sajjanatā jainī,

*Ibid.*, VIII.p.133

[b] bhagavana bhaktajane sañcariṇi sugata supto'si,

*Ibid.*, VIII.p.134

<sup>246</sup> *Ibid.*, VIII.p.128

India.”<sup>247</sup> The prince Rājyavardhana is called as *paramasaugataḥ*.<sup>248</sup>

The Buddhist ascetics were known as *bhikṣu*<sup>249</sup> and Buddha as *avalokiteśvara*.<sup>250</sup> Hamsavega, the messenger of *kumāra* Bhāskaravarman had delivered great speeches about *saugata*<sup>251</sup> (i.e., the Buddhist follower to the emperor Harṣa) stating that they did not positively believe on existing entity in the world.

### 6.8.3 Brāhmanism:

It should be mentioned concerning the inscription of Harṣa that even in the royal family there was no strict adherence to a particular deity or form of faith. The three immediate ancestors of Harṣa are described as great devotees of the Sun<sup>252</sup> and *paramamaheśvara*.<sup>253</sup> Again, his father Prabhākaravardhana is described as *paramādityabhaktaḥ* (i.e., worshipper of the Sun) who worshiped the Sun everyday with red lotuses.<sup>254</sup> The remote ancestor of Harṣa, named Puṣpabhūti, also was a devout worshipper of Śiva,<sup>255</sup> who followed the vow of Śiva.<sup>256</sup> Under his reign, the entire citizen of his state also worshiped the lord Śiva.<sup>257</sup> It is found in the *Harṣacarita*, that Harṣa set out on his expedition after worshipping the Lord Śiva,<sup>258</sup> and even the emblem of his royal gold-coins was crest of a Bull (i.e. *vṛṣa*)<sup>259</sup> which was the symbol of lord Śiva. It shows he was very much devoted Śiva.

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<sup>247</sup> *Ibid.*, p.283

<sup>248</sup> *paramasaugataḥ sugata iva parahitaikarataḥ....*, *Epigraphica Indica*, vol.IV.p.208

<sup>249</sup> *Harṣacarita*, I.p.19

<sup>250</sup> *Ibid.*, II.p.32

<sup>251</sup> *saugatasyevārthaśūnyaviññaptijānitavairāgyasya kāśāyanyabhilaṣataḥ*, *Ibid.*, VII.p.120

<sup>252</sup> *paramādityabhaktaḥ*, *Epigraphica Indica*, IV.67

<sup>253</sup> *Ibid.*, IV.208

<sup>254</sup> *nisargata eva ca nṛpatirādityabhakto babhūva.....pratidinamudaye.....*

*sūryānuraktena raktakamalaśaṇḍenārcām dadau*, *Harṣacarita*, IV.p.58

<sup>255</sup> *akṛtavṛṣabhadhvajapūjāvidhirna svapne'pāhāramakarot*, *Ibid.*, III.p.45

<sup>256</sup> *śaivenavidhinā dikṣitaḥ...*, *Ibid.*, III.p.50

<sup>257</sup> *gr̥he gr̥he bhagavānapūjyat khaṇḍaparaśuḥ*, *Ibid.*

<sup>258</sup> *...viracaryya paramayā bhaktyā bhagavato nīlalohitasarcām....*, *Ibid.*, VII.108

<sup>259</sup> *...vṛṣāṅkāmbhinavaghaṭitām hāṭakamayūm mudrām...*, *Ibid.*

It is also described in the *Harṣacarita* that Prabhākaravardhana, the father of king Harṣa celebrated many sacrifices,<sup>260</sup> which are already informed about popular religious practices<sup>261</sup> and observances that were in the 7<sup>th</sup> century A.D. Description is found of making dharmaśālās, prapās or *pānīyaśālīkā*, strūpas and stambhas in various places<sup>262</sup> of various deities with the royal supports of Harṣa's ancestor Puṣpabhūti.

Different types of ascetics, who came to meet the emperor Harṣa<sup>263</sup> are described by Bāṇa. From the description of *kṣapaṇaka*, *pārāśarī*, *mantrasādhaka*, *maskarī*, *eindrajaḷika* etc. who were the friends of Bāṇa,<sup>264</sup> it appears that there was complete religious tolerance at that time. From this description, again, it may be assumed that different religion and sects flourished in the writer Bāṇabhaṭṭa's time, side by side having no conflicts among them. From the description of various sects present in one place,<sup>265</sup> it infers that there were mutual understandings between them. Therefore, the Chinese traveler Hiuen Tsang mentions clearly "there were certain root-ideas, certain habits of taught and modes of life which were common to all."<sup>266</sup>

## 6.9 Religious Cults:

There were many religious cults such as- Mother Goddess cult, Śaivate cult, *Tāntrika* cult, *Bhāgavata* cult in the 7<sup>th</sup> century A.D.

<sup>260</sup> yasmin ca rājani nirantaraiyūpanikarai....adhvaradhūmaiḥ..... ,

*Ibid.*, IV. p.57

<sup>261</sup> [a] prayatavipraprastutasamhitājapana.... ,

*Ibid.*, V. p.76

[b] pathayamānamahāmāyurī... ,

*Ibid.*

<sup>262</sup> .....sabhāsatrappapāprāgvarīśamaṇḍapaiḥ prasūtamiva..... ,

*Ibid.*, IV. p.57

<sup>263</sup> ekāntopaviṣṭaiśca jainairāhataiḥ pāśupātaiḥ pārāśaribhirvanibhiḥ

sarvadeśajanmabhiśca...upāsyamānam,

*Ibid.*, II. p.28

<sup>264</sup> *Ibid.*, I. p.19

<sup>265</sup> *Ibid.*, II. p.28

<sup>266</sup> *Buddhist Records of Western World*, vol.I. p.214-215.

### 6.9.1 Mother Goddess Cult:

In the 7<sup>th</sup> century A.D., people often worshiped the Goddess Dūrgā in the forms of Caṇḍikā,<sup>267</sup> Cāmuṇḍā,<sup>268</sup> Indrānī,<sup>269</sup> Mahāśvetā<sup>270</sup> etc. and she was known in different names (i.e., Caṇḍrikā,<sup>271</sup> Gaurī,<sup>272</sup> Parvatī,<sup>273</sup> Śyāmā,<sup>274</sup> Mahāśvetā<sup>275</sup> etc.). The *mahānavamī*<sup>276</sup> festival in honour to Durgā is mentioned by the writer Bāṇa. Animals are offered at her feet and, therefore, the writer names to Dūrgā as *sarvapātini*.<sup>277</sup> In the *Harṣacarita*, description is found offering human flesh to the Goddess Dūrgā as the rites of *śakti*.<sup>278</sup> It described that *mahāmāṃsa*<sup>279</sup> (i.e., human flesh) was also offered to *piśāca*. Moreover, Dūrgā was worshipped in the form of mother<sup>280</sup> goddess associated with the child. The mātṛs were eight divinities said to be the attendants of Śiva and they were *brāhmī*, *maheśvarī*, *caindrī*, *barāhī*, *baiṣṇavī* *tathā* / *kaumārī* *carmamuṇḍā* *ca* *kālasaṅkaṣaṇīti* *ca* // <sup>281</sup>

Goddess Sarasvatī was worshiped for learning and all the vidyās had her tongue<sup>282</sup> between her lips. She is mentioned by the writer as *bhagavatī kumarī devī* Sarasvatī.<sup>283</sup>

<sup>267</sup> kvacidupāśyamāna caṇḍrikam,

*Harṣacarita*, V.p.76

<sup>268</sup> gahanataruṣaṇḍanirmitacāmuṇḍāmaṇḍapairvanapradeśaiḥ prakāśyamānam, *Ibid.*, VII.p.123

<sup>269</sup> ....pratiṣṭhāpyamānendrānīdaivatam... ,

*Ibid.*, IV.p.69

<sup>270</sup> ..sākṣātadiva bhagavatyā mahāśvetā....,

*Ibid.*, II.p.26

<sup>271</sup> *Ibid.*, p.76

<sup>272</sup> *Ibid.*, p.44

<sup>273</sup> *Ibid.*, p. 57

<sup>274</sup> *Ibid.*, p.44

<sup>275</sup> *Ibid.*, p.26

<sup>276</sup> mahānavamīmahaṃ mahiṣamaṇḍalānām,

*Ibid.*, VIII.p.126

<sup>277</sup> jagatisarvajantojīvitopahārapātini sañcarati ....caṇḍikā....,

*Ibid.*, VIII.p.139

<sup>278</sup> aparatra.....kriyamānamahāmāṃsavikrayaparakramam,

*Ibid.*, V.p.76

<sup>279</sup> aparatra niśitaśāstrīnikṛattātmatmāṃsahomapasaktāptavargam,

*Ibid.*

<sup>280</sup> sākṣātjātamātṛdevatā iva bahuvālakavyākulā naṇṛturvṛddhadhārtyaḥ,

*Ibid.*, IV.p.62

<sup>281</sup> *Amarakoṣa*, I.1.30

<sup>282</sup> vadanapraviṣṭasarvavidyā....,

*Harṣacarita*, I.p.3

<sup>283</sup> *Ibid.*, p.2

### 6.9.2 Śaivate Cult:

The people also believed in Śaivism. The God Śiva is referred in various names by the writer, such as- Paśupati,<sup>284</sup> Śiva,<sup>285</sup> Rudra,<sup>286</sup> Maheśvara,<sup>287</sup> Ahirburdhna,<sup>288</sup> Virupākṣa,<sup>289</sup> Mahākāla<sup>290</sup> etc. He also describes lord Śiva as creator, preserver, and the destroyer of the three worlds.<sup>291</sup> People worshipped Śiva with petals from the wraths of Bilva leaves.<sup>292</sup> They also felicitated him with the *rudraikādaśmantra* in the Śaiva temple.<sup>293</sup> Bāṇabhaṭṭa himself was a great devotee of the Śiva and, it is known, the image of the Śiva was washed with milk by him and other people.<sup>294</sup> He also describes in *Harṣacarita*, the sage Bhairavācārya as typical Śaiva worshipper.<sup>295</sup> In all his directions an oblation to Śiva variegated with rows of white, yellow and red flags, which indicate the worship of Śiva.<sup>296</sup> It is found in the

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<sup>284</sup> *Ibid.*, p.9,47

<sup>285</sup> *Ibid.*, p.46,76

<sup>286</sup> *Ibid.*, p.76

<sup>287</sup> *Ibid.*, p.47,48

<sup>288</sup> *Ibid.*, p.76

<sup>289</sup> *Ibid.*

<sup>290</sup> *Ibid.*, p.84

<sup>291</sup> [a] mahākālabhidhānena bhūvanatrayasargastitisamhārakārīṇā, *Ibid.*, p.84

[b] tridaśāsūram, devadevaṁ tribhuvanagurum, *Ibid.*, I.p.7

<sup>292</sup> bilvapallavadāmadalodvāhinaḥ, *Ibid.*, III.p.45

<sup>293</sup> [a] japyamānarūdraikādaśī.....śivagr̥ham, *Ibid.*, V.p.76

[b] anyatra śirovidhṛtaviṭīyamānagugguluvikalanavasevakā.....mahākālam, *Ibid.*

<sup>294</sup> [a] devadevasya virupākṣasya kṣīrasrapanapurahsarām...., *Ibid.*, II.p.25

[b] atīśuciśaivasampādyamānavirupākṣakṣīrakalaśasahasrasnapanam, *Ibid.*, V.p.76

<sup>295</sup> [a] bhagavantaṁ sākṣātdiva virupākṣaṁ bhairavācāryaṁ dadarśa, *Ibid.*, III.p.47

[b] śivabhaktiriva sākṣātdarśaya....., *Ibid.*, III.p.48

[c] śivabalimiva...., *Ibid.*, III.p.47

<sup>296</sup> sitapītalohotapatākāvalīśavalaṁ śivavalimiva dikṣu vikṣipantam, *Ibid.*

*Harṣacarita* that people recited the *mahākāla mantra*<sup>297</sup> and *rudaikādaśīmantra*<sup>298</sup> for worshipping the god Śiva. People also worshiped the Ganeśa, who is mentioned as the obstacle of Śiva<sup>299</sup> and as *vināyaka*<sup>300</sup> which was his power to removes all evils.

The *pāśupata*<sup>301</sup> sect was a branch of Śaivism, which was very popular in Bāṇa's time. He mentions the *pāśupāta* monks came to meet the king Harṣa.<sup>302</sup>

### 6.9.3 Tāntrika Cult:

*Tāntrika* rites were practiced by the people of that time. They were known as *mantrasādhaka*<sup>303</sup> (i.e., a magician) and *eindrajaḷika*<sup>304</sup> (i.e., juggler) who followed these rites. From the description of Bhairavacārya it is found that *tāntrika* ascetics lived in cremation ground or in a tract or circle of ashes,<sup>305</sup> and a *maṇḍala*<sup>306</sup> was drawn on the ground in worshipping deity. The rituals were performed at midnight, mostly in the cemetery or in the Śaiva temples<sup>307</sup> and they offered oblation of human flesh, human blood to their deities.<sup>308</sup>

<sup>297</sup> mahākāla hṛdayanāmno mahāmantra,

*Ibid.*, III.p.49

<sup>298</sup> *Ibid.*, V.p.76

<sup>299</sup> [a] śivasahacaro vināyakaḥ,

*Ibid.*, VIII.p.139

[b] aśivamūrtayo mahāvināyakādhiṣṭitāḥ,

*Kādambarī*, p.287

<sup>300</sup> sarvavidyāsiddhivighnavināyaka.....,

*Harṣacarita*, III.p.47

<sup>301</sup> pāśupataiḥ....kṛtaparigrahaṁ rājadvāramagamat,

*Ibid.*, II.p.28

<sup>302</sup> *Ibid.*

<sup>303</sup> *Ibid.*, I.p.19

<sup>304</sup> *Ibid.*

<sup>305</sup> ...kṛtabhasmarekhāparihāraparikare.... brāghracarmanyupaviṣṭam,

*Ibid.*, III.p.47

<sup>306</sup> ...mahāmaṇḍalamivane kavārṇarāgamālikhantam....,

*Ibid.*

<sup>307</sup> [a] ....kṛṣṇacaturdaśyām śaivena vidhinā dikṣitāḥ.....sampādita

gandhadhūpamatyādipūjam....bhīṣaṇām ca sādhanabhūmim,

*Ibid.*, III.p.50-51

[b] viḡaṭāyām śarvayām, suptajane niḡśavdastimite niṣṭhe,... ,

*Ibid.*, III.p.50

<sup>308</sup> [a] ....mahāmāmsabikrayakṛītena manaḡśilāpaṅkeneva... ,

*Ibid.*, p.47

[b] ...rudhirabalilampatāsu... ,

*Ibid.*, III.p.50

#### 6.9.4 Bhāgavata Cult:

It is mentioned by D.D. Kosambi- “under Harṣa, as under the Guptas (some of whom followed the Bhāgavata Cult) temples, Buddhist bihāras, and Brahmins prospered with fresh donations.”<sup>309</sup> In the *Harṣacarita* also there is reference to *bhāgavata* Cult.<sup>310</sup> Therefore it is mentioned by D.D. Kosambi- “harṣa (descendent of puṣpabhūti, almost certainly of rival origin) was a Sun worshipper, follower of Maheśvara (Beal,I.222-3; E.I.4.211; 7.158) and Buddhist, devotee of ahimsā and war-lord-all at the same time.”<sup>311</sup>

From the above discussion, it is clear that in the 7<sup>th</sup> century A.D. people mostly worshiped the Paurāṇic Hindu Gods- Śiva, Sūrya, Dūrgā and Gaṇeśa.

#### 6.10 Vedic Practices and Sacrifices:

The writer mentions that the people of 7<sup>th</sup> century performed various Vedic Practices and sacrifices. He himself performed some rituals such as *saṁdhyopāsanā*,<sup>312</sup> prayer to *kuladevatā*,<sup>313</sup> and recited the Vedic mantras<sup>314</sup> suitable for starting off a journey; the image of the Śiva was washed with milk<sup>315</sup> etc. It shows the brāhmaṇa practiced some religious practices like these at that time. Yājñavalkya also mentions *saṁdhyopāsanā*<sup>316</sup> is a *nityavidhi* for householders. From the description of storing the various materials such as- *soma*-plants, sacrificial oblations, a bundle of *palāśa* leaves<sup>317</sup> to perform the Vedic sacrifices in the

<sup>309</sup> *An Introduction to the study of Indian History*,p.305

<sup>310</sup> *bhāgavataivarnibhiḥ*,

*Harṣacarita*,VIII.p.128

<sup>311</sup> *An Introduction to the study of Indian History*,p.305

<sup>312</sup> *Harṣacarita*,III.p.41

<sup>313</sup> *praṇamya kuladevatābhyah*,

*Ibid.*,II.p.26

<sup>314</sup> *prāsthānikāni sūktāni mantrapadāni...*,

*Ibid.*,II.p.25

<sup>315</sup> ....*virupakṣasya kṣirasnapanapurahsarām ..... pūjām paramayā bhaktyā*,

*Ibid.*

<sup>316</sup> *Yājñavalkyasmṛti*,I.18

<sup>317</sup> *sekasukumārasomakedārikāharitāyamānapraghanāni, ...śuṣyatpuroḍāśīya.....*

*haritakuśapūlīpalāśasamindhi ...indhanagomayapiṇḍakūṭasaṅkaṭāni.....agnihotradhenūnām*

*...ajiravitardikāni...vaitānvedīśaṅkavyānāmaudumbarīṇām śākhānām ...*

*...sākṣātrayītapovanānīva...*,

*Harṣacarita*,II.p.21

brāhmaṇas house, it deducts that performing sacrifices was a usual duty in Bāṇa's time. Again, it is found in the *Harṣacarita* that the brāhmaṇas offered *vaiśvadevapiṇḍa*<sup>318</sup> (i.e., boiled rice made for all the deities) before taking dinner. The description of the young goats, dark and variegated (*śāra*) playing in the courtyard<sup>319</sup> of the brāhmaṇas indicates that the continuous animal sacrifices were held at that time.

Descriptions of some other Vedic sacrifices are also to be found. When king Probhākarvardhana had been in his dead-bed, some of the citizens performed various *yajña* for the quick cure of the king. To mention, some were such as- *koṭihoma*,<sup>320</sup> *ṣaḍāhūtihoma*<sup>321</sup> etc. It is also found in the *Harṣacarita* about *nirājana yajña*<sup>322</sup> which was for winning a war and was performed at that time. Manu also prescribes the performance of this *yajña* for winning a war.<sup>323</sup> It was a military and religious ceremony performed by kings and generals in the month of *āśvin* before they would set off to the battle field.

Other various Vedic mantras used in making offerings to various gods and as found in *Harṣacarita* are such as the heartfelt chanting of *ādityahṛdayamantra*<sup>324</sup> muttered three times in a day by king Prabhākarvardhana to worship the Sun. Again, the *aghamarṣaṇamantra* (i.e., the purifying hymn found in the *R̥gveda*, begins with “*ṛtaṁ ca satyaṁ cābhīddhāttapasoadhajāyat...*”<sup>325</sup>) is found in the *Harṣacarita*, when the hermit felt light hearted, being freed from the great disease of sin that had been removed by the *aghamarṣaṇa* hymn.<sup>326</sup> The *Saṅketa* commentary refers-

<sup>318</sup> *Ibid.*

<sup>319</sup> ...kriyatkr̥ṣṇaśāraccchāgaśāvakaṇṇaprakṛṇṇatapaśubandhaprabandhāni....., *Ibid.*

<sup>320</sup> *Ibid.*, V.p.76

<sup>321</sup> *Ibid.*

<sup>322</sup> paralokavijayāya nirājyamanmiva.....viceṣṭamānam, *Ibid.*, VI.p.98

<sup>323</sup> *Manusamhitā*, VII.182

<sup>324</sup> ...japyam̐ sucariṇaḥ pratyūṣasi madhyandine dinānte.....mantramādityahṛdayam,  
*Harṣacarita*, IV.p.58

<sup>325</sup> *R̥gveda*, X.190

<sup>326</sup> aghamarṣaṇamuṣitakilbiṣaviṣagadollāghalaghuṣu yatīṣu .. , *Harṣacarita*, I. p.5



*śamanam sarvapāpānām japyam triṣvaghamaṣaṇam.*<sup>327</sup> Manu prescribes that through this *mantra*, in the morning, at noon and in the evening, one can attain freedom from all sins.<sup>328</sup>

When king Prabhākarvardhana was in his dead-bed, the citizens were reciting the *rudraikādaśīmantra*<sup>329</sup> in the temple of Śiva. They were also reciting the *mahāmāyurīmantra*<sup>330</sup> (i.e., one of the five amulets of Buddhists) for averting calamity. The writer notes that the *pañchabrahma*<sup>331</sup> prayer had been recited by the Goddess Sarasvatī with *aṣṭapuṣpikā*. Here, the word *aṣṭapuṣpikā* implies the eight forms of God Śiva in the form of eight flowers. These eight forms of the Śiva are mentioned in the *Abhijñānamśakuntalam*<sup>332</sup> as the Earth, the Wind, the Water, the Sky, the Fire, the Sun, the Moon and the Sacrificer. According to P. V. Kane-“it is a prayer recited by the brāhmaṇas at the time of smearing the body with sacred ashes. The prayer is addressed to Sadyojāta, Vāmadeva, Tatpuruṣa, Aghora and Isāna, which was preceded by the ceremony of properly intertwining the fingers and hands in worship.”<sup>333</sup>

These mantras and rituals had been well established and practiced in the Vedic era, and were prevalent in the society contemporary to *Harṣacarita*.

### 6.11 Popular Beliefs, Omens and Superstitions:

Not only in the 7<sup>th</sup> century A.D. but in the present time (21<sup>st</sup> century A.D.) also superstitious beliefs are deeply rooted in the minds of the people. The people at that time also believed in astrology, and astrological point of views were followed in their day today life. For examples, the writer himself set-out for the *rājakula* (royal

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<sup>327</sup> *Ibid.*, p.25

<sup>328</sup> *Manusmṛiti*, XI.260

<sup>329</sup> japyamānarūdraikādaśīśabdāyamānaśivagrham, *Harṣacarita*, V.p.76

<sup>330</sup> pathyamānamahāmāyurīpravartyamānagrhaśānti..., *Ibid.*

<sup>331</sup> pulinaprṣṭhapraṭiṣṭhāpitasaikataśivaliṅgā ca bhaktayā paramayā  
pañchabrahma.....suciramaṣṭapuṣpikāmadāt, *Ibid.*, I.p.8

<sup>332</sup> *Abhijñānamśakuntalam*, I.1

<sup>333</sup> *Harṣacarita*, p.187

premises) in accordance with the opinions of the astrologers,<sup>334</sup> who had calculated appropriate time for starting journey. Princess Rājyaśrī's marriage time and date were fixed by the astrologers.<sup>335</sup> The prophets declared during the birth time of prince Harṣa that he will be a great emperor,<sup>336</sup> and again when the emperor Harṣa planned for army expedition, the astrologer declared the suitable time to start the journey.<sup>337</sup>

Certain marks in the body were accepted as the good or bad signs. Bāṇabhaṭṭa informs in the body of child Harṣa there were many auspicious marks, which indicated that he would be the emperor of the whole world.<sup>338</sup> Again, it was believed a dream at the dawn of the morning had a future effect. Harṣa had dreamt some bad dreams before the death of his father king Prabhākaravardhana,<sup>339</sup> and some nightmares before the death of his brother Rājyavardhana.<sup>340</sup> Therefore, Harṣa's mood had been very upset. It shows the people believed in dreams and in good and bad omens. There are many ill omens and portents described largely in the *Harṣacarita*.

Some signs were played important role in their life. Such as- throbbing of the right arm of the king Harṣa reminded or indicated that it was ready to conquer

<sup>334</sup> ....mauhūtrikamatena kṛtanakṣatradohadaḥ, śobhane muhūrte.....prītikūṭānniragāt,

*Ibid.*, II.p.26

<sup>335</sup> yāminyāḥ prathame yāme vivāhakālātyayakṛto yathā na bhavati doṣaḥ, *Ibid.*, IV.p.70

<sup>336</sup> ...ganakaḥ vijñāpitavāna- '....saptānām cakravartinamagraṇī...saptānām sāgarāṇām

pālayitā...suto'yam devasya jātaḥ, *Ibid.*, IV.p.64

<sup>337</sup> atha ....mauhūtrikamaṇḍalena śataśaḥ sugaṇite suprasaste'hani .....vijayayogye

daṇḍayātrālagne....nirjagām, *Ibid.*, VII.p.108

<sup>338</sup> [a] ...cakravartinamagraṇīścakravarticihnānām mahāratnānām.....

saptānām sāgarāṇām pālayitā...suto'yam devasya jātaḥ, *Ibid.*, IV.p.64

[b] ..jalajaśaṅkhmīnamakarasanāthatalatayā kathitacaturambhodhibhogacihnāmiva

caraṇau dadhānam, *Ibid.*, II.p.33

<sup>339</sup> ekadā turīye yāme....svapne ....keśariṇamadrākṣīt.....sīmhimapaśyat

...akāranādeva cājāyata garīyasī duḥkhādikā.....sāśaṅka eva tasthau, *Ibid.*, V.p.74

<sup>340</sup> .....tām.....kṣapāyām kṣaṇamiva nidrāmalavat svapne

cābhraṁlihaṁ lohastambhaṁ bhajyamānamapaśyat, *Ibid.*, VI.p.97

the 18 dvīpas.<sup>341</sup> But, on the other hand, the throbbing of the left eye of men was considered as bad omen.<sup>342</sup> Again, the sights of caṇḍāls,<sup>343</sup> necked ascetics<sup>344</sup> were regarded as discouraging.

It was believed at that time that medicinal herbs had a great power to remove the bad effects. Such as- *kuśa*<sup>345</sup> grass had a great power to cure or *upaśama* the plava or *kaṣṭa*. During the time of *sūryagrahana*, the people used to sleep on the *kuśa*-bed and they kept fasting.<sup>346</sup> Now-a-days, also, people observe fasting in the time of *sūryagrahana*.

In 7<sup>th</sup> century A.D., people also believed in the ghosts or evil spirits. They, therefore, tied *vrāghranakha*<sup>347</sup> in the child's necks to protect themselves from evil spirits. People also wore the amulets made from sacred plants (*vanauṣadhi*) to take guard from the evil spirits.<sup>348</sup> Bāṇabhaṭṭa himself used *rocanā*<sup>349</sup> (a bright yellow pigment prepared from the urine or bile of a cow or found in its head) with *dūrvā* and *girikarṇikā* flowers to be safe from evil spirits and the evil eyes. Again, it was believed that white mustard<sup>350</sup> had the power to protect the evil spirits. The author also mentions that sesame and water were offered to the dead.<sup>351</sup>

<sup>341</sup> ....tatkālasmarāṇasphuraṇena.....cāṣṭādaśadvīpajetavyādhikāre dakṣiṇam

bhujastambhamahamahamikayā .....sunimitrairapī..., *Ibid.*, VII.p.108

<sup>342</sup> pravuddhasya cāsyā muhurmuḥurdakṣinetaramakṣi paspande.....

....nirmitrammevantarbandhanastānāccacāleḥ hṛdayam, *Ibid.*, V.p.74

<sup>343</sup> bahumṛtapaṭāvaguṇṭhanām rañjitarāṅgām janaṅgamānamiva

vaṁśabāhyāmanāryām ...., *Harṣacarita*, VI.94

<sup>344</sup> akāṇḍaprayāṇasajñāśaṅkhakṣubhitam.....abhimukhāmājagām

....nagnāṭakaḥ, *Ibid.*, V.p.75

<sup>345</sup> tribhūvanopaplavaprasamakuśapīḍadhāriṇa...,

*Ibid.*, I.p.4

<sup>346</sup> ....kuśaśayanasūcitasūryagrahasūtakopavāsām,

*Ibid.*, I.p.8

<sup>347</sup> ...hāṭakavaddhavikaṭavyāghranakhapaṅkimaṇḍitagrīvake,

*Ibid.*, IV.p.64

<sup>348</sup> ...uttamāṅganihitarakṣāsarṣape,

*Ibid.*

<sup>349</sup> rocanācitraḍvāgrapallavagrathitagirikarnikākusumakṛtakarṇapurah, *Ibid.*, II.p.25

<sup>350</sup> śikhāsaktasiddhārthakaḥ,

*Ibid.*

<sup>351</sup> .....tilodakapulakitapulinām,

*Ibid.*, I.p.8

The sight of an empty pot was accepted as bad omen; therefore the *kalaśa*<sup>352</sup> filled with water was attached with the mango leaves and was put at the corner of the door of a house. When someone sets-out from the house it takes as good signs for future events. It is seen *pūrṇakalaśa*<sup>353</sup> was accepted as auspicious and sometimes, as *maṅgalakalaśa*.<sup>354</sup>

Again, the bathing at a *tīrtha*<sup>355</sup> or in holy water collected from the secret rivers or oceans etc. and pilgrimage to sacred places was regarded as great religious acts. Bāṇa states that people or ascetics used to visit and took bath at sacred places at that time.

In the *Harṣacarita*, it is noted that various good or bad omens were related to the birds, animals, natural phenomena etc. It also believed that the earthquakes were the punishments sent by God to punish mankind for their sins.<sup>356</sup> The writer points out the female Jackal howled<sup>357</sup> and flames of firebrand falling from the sky<sup>358</sup> etc. which indicated the bad omens for a country. The cry of the crows was, too, accepted as evil omen.<sup>359</sup> Sometimes tigers and deer were also accepted as bad omens.<sup>360</sup>

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<sup>352</sup> śobhane muhūrte ..sthāpitamasīterakusumamālā.....mukhanihitānavacūtapallavaṁ  
pūrṇakalaśamudīkṣamāṇaḥ. ....prītikūṭānniragāt, *Ibid.*, II.p.26

<sup>353</sup> *Ibid.*

<sup>354</sup> *Ibid.*, IV.p.70

<sup>355</sup> [a] bhāgūrathītīrthayātrāparicayāgate... , *Ibid.*, III.p.47

[b] prayāgapravāhavenīkāvāriṇevāgatya svayamabhiśicyamānam... , *Ibid.*, II.p.34

<sup>356</sup> dolāyamāna.....prathamacaladdharitī, *Ibid.*, V.p.82

<sup>357</sup> virasavirāviṇīnāmumukhīnām śikhino jvālāḥ.....rājayaḥ, *Ibid.*

<sup>358</sup> patanūrulkā nabhaso vavāśire śivānām rājayaḥ, *Ibid.*

<sup>359</sup> [a] akāṇḍaprayāṇasajñāśaṅkhakṣubhitam.....aśīśirasmimaṇḍalābhimukhaśca.....  
dāruṇam rarāṇa vāyasah, *Ibid.*, V.p.75

[b] atatāmantahpurasyopari.....na śaśām...vāyasānām, *Ibid.*, V.p.82

<sup>360</sup> akāṇḍaprayāṇasajñāśaṅkhakṣubhitam.....vināśamupasthitām rājasimhasya  
hariṇāḥ prakatayānbabhūvuḥ, *Ibid.*, V.p.75

## 6.12 Festivals:

In the *Harṣacarita*, we are informed about so many festivals celebrated at that time. For example the people celebrated *putrajanmotsava*<sup>361</sup> i.e., birth of prince for one month as *mahotsava*. The writer mentions about *puṣyābhiṣeka*<sup>362</sup> (i.e., in that day the king takes ceremonial bath). The king takes ceremonial bath in that day, the Moon being in the Pushya asterism. The writer mentions that this festival was very charming for the banner-cloths, sharp drums, conches, chowries and unguents.<sup>363</sup> P. V. Kane has explained about it thus- “On these days the king is accompanied by *dhvajā* etc. which are the insignia of royalty. The elephants also had these on their body.”<sup>364</sup> The writer also noted about *mahānavamī*,<sup>365</sup> in this festival buffaloes were sacrificed to Dūrgā, which, however, implies that *mahānavamī* had also been celebrated in his time. The marriage ceremony of princess was also regarded as great festival of the country.<sup>366</sup> In that occasion all the city, palace, streets, buildings etc. were decorated with various things.<sup>367</sup> It is found people enjoyed the prince’s marriage with very happy mood.<sup>368</sup>

## 6.13 Various Types of Profession:

The writer Bāṇabhaṭṭa had all types of friends and companies in his lifetime, who were engaged in various types of occupations such as- *varṇakavi* (panegyrist),

<sup>361</sup> [a] .....pranṛttasakalakatakalokaḥ putrajanmotsavo mahān, *Ibid.*, IV.p.62

[b] .....asūta devaṁ rājyavardhanam....jātpramodā nṛtamaya....prajāḥ...māsamekaṁ  
divasamiva mahotsavamakaronnarapatih, *Ibid.*, IV.p.60

<sup>362</sup> *Ibid.*, II.p.26

<sup>363</sup> ....ekīkṛtairdhvajapaṭapaṭapaṭaḥasaṅkhacāmaraṅgarāgaramaṇīyaiḥ  
puṣyābhiṣekadivasairiva kalpitairvāraṇendraiḥ śyāmāyamānam, *Ibid.*, II.p.26

<sup>364</sup> *Ibid.*, p.258

<sup>365</sup> mahānavamīmahaṁ mahiṣamaṇḍalanām, *Ibid.*, VIII.p.126

<sup>366</sup> [a] ....mahotsave ekaki vahudha..., *Ibid.*, IV.p.70

[b] .....vijṛmbhamāṇe mahotsave .....vivāhadivasah, *Ibid.*

<sup>367</sup> *Ibid.*, IV.p.68-70

<sup>368</sup> *Ibid.*

*prākṛṭkulaputra* (*prākṛṭ* poets), *bhīṣaka* (physician), *citrakāra* (painter), *kalāda* (goldsmith), *vāṁśika* (a flute player), *kitaba* (a gambler), *gāyana* (a singer) etc.<sup>369</sup>

Other various professions are *sūtradhāra* (carpenter,p.69), *hemakāra*, *kalāda* (goldsmiths,p.69,19), *hairika* ( supervisor of goldsmith,p.19), *lepyakāra* (clay-workers, p.69), *citrakāra* (painter,p.69), *pustakṛta* (a model-maker, a manufacture of dolls, p.19), *śilpi*, *viññānībhi* (artesian, p.68, 43), *varṇakavi* (bard, panegyrist,p.19), *bandina* (court poets,p.77), *dhātuvāda* (alchemist,p.19), *vaidya*, *bhīṣaka* (physician,p.76,19), *mauhūrtika* (astrologer,p.108), *yamapaṭṭika* (p.76), *cāraṇa* (a wandering actor, court-singer,p.15), *maṅkhā* (bards,p.106), *vyādha* (hunter,p.123 ), *pāṭīpati* (superintendent of barracks,p.109), *jāṅgulika* (snake-doctor,p.19), *sairandhrī* (not a regular servant, but skilled in decoration of the hair or beautician,p.19), *vāṁśika* (flute player or piper,p.19) *mārdaṅgika* (drum-player,p.19), *gāyana* (singer,p.19), *lāsaka* (dancer,p.19), *śailālī* (actor,p.19), *dārdurika* (potter,p.19), *saṁvāhikā* (shampooer,p.19), *tāṇḍavika* (one type of dancer,p.19), *kitava* (gambler,p.19), *ākṣika* (dice-player,p.19), *kathaka* (story-teller,p.19), *mantrasādhaka* (magician,p.19), *asuravivaravyacanī* (treasure-seeker,p.19), *eindrajaḷika* (juggler,p.19), *vatsapālaka* (cowherds,p.21), *Yāmaceṭī* (a female watchman,p.109), *ceṭaka* (soldier,p.110), *ghāsika* (one who is in-charge of the food of the horses,p.110), *meṇṭha* (elephant keeper,p.110), *dhīvari* (fish-women,p.112), *vāhika* (barbarians,p.113), *leśika* (elephant-riders,p.113), *bhārika* (porters,p.113), *nālīvāhikā* (elephant attendants,p.110), *rajaka* (washermen,p.69) etc.

<sup>369</sup> abhavaṁścāsya vayasā samānāḥ suhṛdaḥ sahāyaśca. tathā ca bhrātārau pārāśavau...  
vidyāṁso... varṇakaviḥ,...., prākṛtakṛtkulaputraḥ ..... kātyāyanikā .... bhīṣakaputraḥ  
...citrakaraḥ..., kalāda..., vāṁśikau..., kitabo...maskari ....., *Ibid.*,II,p.19

## 6.14 Ornaments and Decoration:

The writer has used the word *veṣa*<sup>370</sup> to indicate dress and *bhūṣā*<sup>371</sup> to indicate ornaments. P. V. Kane comments- “*bhūṣā* means ornaments, decoration.”<sup>372</sup>

Both men and women used to wear ornaments of flowers and other metals like gold, silver etc in the 7<sup>th</sup> century A. D.

### 6.14.1 Different Requisites Used for Decoration:

It is found in the *Harṣacarita* that the women were expert in decoration, and they came to decorate princess Rājyaśrī in her bridal dress<sup>373</sup> in her marriage ceremony. The king Grahavarman, when he came to marry the princess Rājyaśrī, had also decorated his hair with flowers.<sup>374</sup> Not only the kings, but other feudatories also decorated their hair with flowers.<sup>375</sup>

The author describes many times that the people of that time used different types of ointment in their body. Bāṇa uses the term *aṅgarāga*<sup>376</sup> and *prasādhana*<sup>377</sup> to denote cosmetics. They used the scented ointment or fragrant powders of *candana*<sup>378</sup> and very fragrant musk paste, too in their body.<sup>379</sup> The author notes that the people also used the scented water or a kind of perfume while bathing.<sup>380</sup> In these context, the author mentions about *paṭavāsa*<sup>381</sup> (i.e. perfumed powder). Its smell is

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<sup>370</sup> vinitamāyaṁ ca veṣaṁ dadhānaḥ,

*Ibid.*, III.p.39

<sup>371</sup> [a] . . .kṛta . . .anurupaveśa . . . ,

*Ibid.*, IV.p.72

[b] . . .bhajati bhūṣāṁ . . . ,

*Ibid.*, II.p.37

<sup>372</sup> *Ibid.*, p.304

<sup>373</sup> . . .nirmāṇanipuṇapurāṇapaurapuramdhriba . . . ,

*Ibid.*, IV.p.69

<sup>374</sup> mallikāmuṇḍamālāmadhyādhyāsita kusumaśekharaṇa . . . ,

*Ibid.*, IV.p.71

<sup>375</sup> dhārayantavaśeṣarājākakusumaśekhara . . . . .samastasāmantasīmanto . . . ,

*Ibid.*, II.p.27

<sup>376</sup> *Ibid.*, IV.p.44, 69

<sup>377</sup> *Ibid.*, V.p.81

<sup>378</sup> dhavalenacaraṇaścandanena śarīram . . . . . ,

*Ibid.*, VII.p.108

<sup>379</sup> . . .āmoditamṛgamadapaṅka . . . . .bhāsvaram . . . ,

*Ibid.*, I.p.9

<sup>380</sup> gandhodakadhārāgṛham,

*Ibid.*, II.p.31

<sup>381</sup> *Ibid.*, III.p.44

strong like camphor. According to *Amarakoṣa- piṣṭātaḥ paṭavāsakaḥ*.<sup>382</sup> Other various requisites used for decoration were such as-

**Gorocanā:** It was a bright yellow pigment prepared from the urine or bile of a cow, used in the body to ward off evil eye and evil spirits. Therefore, it was spread around the body of child Harṣa.<sup>383</sup>

**Candana:** People smeared it just to enhance in their beauty.<sup>384</sup> In the time of coronation, king Harṣa's<sup>385</sup> whole body was anointed with fragrant sandal paste. Bāṇa also mentions due to the cooling effect of *candana*, it was used in king Prabhākaravardhana's whole body when he had been in deep-fever.<sup>386</sup>

The ladies also used a face-pack made with *kuṅkuma* (saffron powder), *kakkola*, *jātiphala* etc. to increase in the beauty of their faces.<sup>387</sup> The ladies hair was dangled on her back, being let loose as she tied it carelessly as like as now-a- days.<sup>388</sup> Both male and female decorated their forehead with a mark of sandal-paste, *gorocanā* or made with the paint of *manaśilā* <sup>389</sup> in the 7<sup>th</sup> century A.D. The spot or mark on the forehead was known as *tilaka*, *puṇḍṛka*, *lalāṭikā* etc.<sup>390</sup>

<sup>382</sup> *Amarakoṣa*, II.6.139

<sup>383</sup> gorucanāpiṇjaritavapuṣi,

*Harṣacarita*, IV.p.64

<sup>384</sup> [a] ...haricandanarasaprakṣālite... ,

*Ibid.*, IV.p.32

[b] candanadhūsarābhi.....sundarībhiḥ,

*Ibid.*, II.p.21

[c] candanarasānulepaśīṭalam.....vakṣasthalam,

*Ibid.*, V.p.67

<sup>385</sup> ....nijayaśodhavalenācaraṇataścandanena śarīram....,

*Ibid.*, VII.p.108

<sup>386</sup> aciracandanacarcāparāṇām paricārakāṇām...dhavalaiḥ

karaiḥ śprśyamānam... ,

*Ibid.*, V.p.78

<sup>387</sup> ...ghṛtaghanīkṛtakuṅkumakalkamiśritāmścāṅgarāgaṃllāvanyaviśeṣakṛnti ca

mukhalepanāni... ,

*Ibid.*, IV.p.69

<sup>388</sup> prṣṭhaprenkhadanādarasamīyamanśīthilajūtikābandhā..... ,

*Ibid.*, I.p.15

<sup>389</sup> ...lalāṭapaṭṭasya manāśilāpaṅka... ,

*Ibid.*, I.p.9

<sup>390</sup> [a] ....agnihotrapavitrabhasmasmeralalāṭaiḥ,

*Ibid.*, I.p.4

[b] ...tisrbhirbhasmapuṇḍakarājitalalāṭājirā,

*Ibid.*, I.p.3

[c] ...likhitalalāṭikāpuṇḍakai....lalanālāṭe.... ,

*Ibid.*, II.p.21

[d] ...candrikāmiva lalāṭikām dadhānā,

*Ibid.*, I.p.17



**Guggula:** It was a mark made with ashes and generally it is used by the ascetics.<sup>391</sup>

**lalāṭikā:** It was a mark of sandal or other fragrant powder on the forehead.<sup>392</sup>

According to Pāṇini- *karṇalalāṭatkaṇalāṅkāre*.<sup>393</sup> Bāṇa mentions sometimes it emitted the perfume of musk.<sup>394</sup> To increase in the beauty of the forehead, king

Harṣa used *tilaka* of *kasturī* on his forehead.<sup>395</sup> But the sage Jāvālī wore a *tripuṇḍrka*

mark on his forehead made with ashes.<sup>396</sup> It also found in the *Harṣacarita*, a special

type of *tilaka* known as *caṭulātilaka*<sup>397</sup> which was made of a jewel. P. V. Kane

comments- *sūvarṇaśṛṅghalāvaddho nānāratnaudhamaṇḍitaḥ* |

*lalāṭalambyalāṅkāraścaṭulātilako mataḥ* ||<sup>398</sup>

**Ālaktaka:** It was red dye made from lac. At that time, the ladies feet were

embellished with thick *ālaktaka* dye,<sup>399</sup> and the upper side of the feet was marked

with the *kuṅkuma* (saffron).<sup>400</sup>

**Collirium:** Both male and female used it to increasing the beauty of their eyes.<sup>401</sup>

#### 6.14.2 Ornaments:

**Hāra (necklace):** In the 7<sup>th</sup> century A.D. the male also applied various decorations in various ways like the females. It is found in the brief description of emperor Harṣavardhana that when he was sitting in the royal assembly, his ornaments

<sup>391</sup> [a] ..śirovidhṛtavilīyamānaguggulu..., *Ibid.*, V.p.76

[b] ....bhasmalalāṭikayā bahuśaḥ śiroddhṛtadagghaguggulu....., *Ibid.*

<sup>392</sup> *Ibid.*, I.7

<sup>393</sup> *Pāṇini*, 4.3.65

<sup>394</sup> ....mṛgamadāmodaṇiṣyandīnā tilakabindunā...., *Harṣacarita*, I.p.15

<sup>395</sup> kṛṣṇāgarupaṅkatilaka..., *Ibid.*, II.p.34

<sup>396</sup> uparacitamasmatripuṇḍrkeṇa.....lalāṭaphalakenopetam, *Kādambarī*, p.74

<sup>397</sup> *Harṣacarita*, I.p.15

<sup>398</sup> *Ibid.*, p. 213

<sup>399</sup> *Ibid.*, I.p.14

<sup>400</sup> ...kuṅkumapiṇjaritaprṣṭhasya caraṇayugalasya..., *Ibid.*

<sup>401</sup> ekaśalākāñjanajanalocanaruciḥ, *Ibid.*, III.p.39

resembled the lights,<sup>402</sup> and, he also wore the pearl-necklace.<sup>403</sup> The necklace contained various precious gems in it and having pearls around like the *āmalakī* fruit.<sup>404</sup>

One of a special type of necklaces described by the writer was known as *prāḷambamālikā*. As the term suggests, this necklace was from the neck to the chest.<sup>405</sup> *prāḷambamṛjulambi syātkaṇṭhāt*.<sup>406</sup> Description of another necklace *raktakaṇṭhasūtra*<sup>407</sup> which was an indispensable ornament always worn on the neck by all women whose husbands were alive.

**Valaya:** The male used to adorn the *valaya* (bracelet) at that time. It was made of different metals. Descriptions are found that *svarṇavalaya*<sup>408</sup> and *lauhavalaya*<sup>409</sup> etc were worn by the people.

**Bāhūpadhāna:** It is found that king Harṣa even wore *bāhūpadhāna*<sup>410</sup> (i.e., diadem).

**Cūḍāmaṇi:** It was a popular head-ornament, which was worn for the decoration of the coiffure. Both the king and his feudatories adorned their heads with these types of jewelries.<sup>411</sup>

**Hāṭaka:** It is a kind of bracelet. Mālatī, the messenger of king Dadhīca, also, wore the gold-bracelet.<sup>412</sup>

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<sup>402</sup> [a] bhūṣaṇaprabhāsamutsāraṇa...,

*Ibid.*, IV.p.32

[b] ābharaṇaprabhājālayamānānīndradhanuḥsahasra...,

*Ibid.*

<sup>403</sup> hāramuktāphalānām kiraṇanikareṇa prāvṛtavakṣahsthalam,

*Ibid.*, IV.p.33

<sup>404</sup> ..hārenāmalakīphalanistulamuktāphalena... ,

*Ibid.*, I.p.14

<sup>405</sup> *Ibid.*

<sup>406</sup> *Amarakoṣa*, II.7.136

<sup>407</sup> ....vidhavāmarāṇacihnamaṅgala....raktakaṇṭhasūtreṇa....avalambinā... , *Harṣacarita*, V.p.84

<sup>408</sup> *Ibid.*, p.108

<sup>409</sup> *Ibid.*, III.p.47

*Ibid.*, IV.p.65

<sup>410</sup> *Ibid.*, II.p.33

<sup>411</sup> nṛpacakracūḍāmaṇidhṛta.....dadhānam,

*Ibid.*, II.p.32

<sup>412</sup> ...prakoṣṭhanirviṣṭasyaikaisya hāṭakakaṭakasya..... ,

*Ibid.*, I.p.14

**Nūpura:** It is an anklet or an ornament of the feet<sup>413</sup> used by the ladies. The writer mentions that the swan (*haṁsa*) always followed the tinkling sound of the anklets of ladies.<sup>414</sup> Devī Sarasvatī wore the *nūpura*, which are compared to the jingling anklet of the two disciples<sup>415</sup> reciting loudly the *padapāṭha* and the *kramapāṭha*.

Descriptions of various types of ear-ornaments are found, such as-

**Trikaṇṭaka:** *Trikaṇṭaka*<sup>416</sup> contains three gems. It is seen that it was adorned by the king Dadhīca. Description is found about the *trikaṇṭakakarṇābharaṇa*<sup>417</sup> which is a three-pointer ear-ornament, made of two big pearls<sup>418</sup> between which was inserted an emerald.

**Keyura and kuṇḍala:** The writer mentions that the king Harṣa<sup>419</sup> adorned it. The ascetic Bhairvacārya<sup>420</sup> adorned the crystal-earrings.

**Bālikā:** This is ear-ornament<sup>421</sup> is hanging from the lobe of the ear. Rājyaśrī wore this ear-ring<sup>422</sup> also.

**Mālā (garland):** People at that time wore the garland on their head<sup>423</sup> with the

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<sup>413</sup> *Ibid.*

<sup>414</sup> [a] nūpuravyāhāhūtairbhavanakalahamsakulai.... , *Ibid.*, I.p.5

[b] pradakṣiṇīkriyamānāmiva maṇinūpurabandhubhīrabbaddhamāṇḍalaṁ

bhramadbhīrbhavanahamsaiḥ, *Ibid.*, V.p.84

<sup>415</sup> śiṣyadvayeneva padakramamukhereṇa nūpurayugalenavācālitacaraṇā, *Ibid.*, I.p.3

<sup>416</sup> [a] trikaṇṭakakarṇābharaṇasya...haritakundapallavakarṇāvātmsamiva, *Ibid.*, I.p.9

[b] *Ibid.*, IV.p.64

<sup>417</sup> *Ibid.*, I.p.9

<sup>418</sup> .....sthūlamuktāphalayugalamadhyāsita

marakatasya .....trikaṇṭakakarṇābharaṇasya.....karṇāvātamsam, *Ibid.*

<sup>419</sup> keyuraraktakiraṇadaṇḍairubhayataḥ prasārita... , *Ibid.*, I.p.33

<sup>420</sup> ....sphatikakuṇḍalābhyām..., *Ibid.*, III.p.47

<sup>421</sup> *Ibid.*, I.p.15

<sup>422</sup> snigdhenā vālikālokena...karṇāvātmsam, *Ibid.*, IV.p.72

<sup>423</sup> [a] ....bakula....muṇḍamālāmaṇḍanamanoḥareṇa... , *Ibid.*, I.p.9

[b]....haritakundapallavakarṇāvātmsamiva... , *Ibid.*

[c] . ...maulimālātīmālikām, *Ibid.*, I.p.7

flowers of Bakula, Mālatī etc. Again, flowers were also used to decorate their hair and ears.<sup>424</sup>

Bāṇa describes one kind of *mālā* used by the ascetics, and that was known as *akṣamālā*<sup>425</sup> or *rudrākṣamālā*.<sup>426</sup> Again, the people also tied portals to decorate their gates with the flower garlands, which were known as *vandanamālā*.<sup>427</sup>

**Siñjāna:** The ladies wore this in their waist.<sup>428</sup>

**Vrāghranakha:** The nails of tiger's claws<sup>429</sup> were tied round the neck of the children as a type of ornament to ward off the evil eye and evil spirits. The *Harṣacrita* reveals that it<sup>430</sup> was tied round the neck of child Harṣa.

Other kinds of precious jewels are also mentioned by the writer, which were coated in the crown, in necklace, in bracelet, rings of the kings, princess etc. Such stones were- *garuḍamaṇi*<sup>431</sup> (i.e., a kind of gem), *padmarāga*<sup>432</sup> (i.e., ruby), *indranīlamāṇi*<sup>433</sup> (i.e., sapphires), *puṣparāga*,<sup>434</sup> *candrakānta*,<sup>435</sup> *marakatamaṇi*,<sup>436</sup> (i.e., emeralds), *pulaka*<sup>437</sup> (i.e., precious stones with various colours). About *pulaka* the *Saṅketa* commentary comments as- *nānāvarṇavinduvinyāsaḥ pulakabandhaḥ, maṇiviśeṣāśca pulakāḥ*.<sup>438</sup>

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<sup>424</sup> ...kaṇṇāvatṛṣṇasakusuma...,

*Ibid.*, I.p.5

<sup>425</sup> *Ibid.*, I.p.3

<sup>426</sup> *Ibid.*, III.p.46,47

<sup>427</sup> toraṇatale vandanamālākīśalayasyeva...,

*Ibid.*, VII.p.119

<sup>428</sup> siñjānajaḥṇanasthālā,

*Ibid.*, I. p.14

<sup>429</sup> hāṭakavaddhaviṭaṭabrāghranakhapaṅkimaṇḍitaḡrīvake,

*Ibid.*, IV.p.64

<sup>430</sup> *Ibid.*

<sup>431</sup> *Ibid.*, II.p.27

<sup>432</sup> *Ibid.*, II.p.58

<sup>433</sup> *Ibid.*, II.p.27

<sup>434</sup> *Ibid.*

<sup>435</sup> *Ibid.*, I.p.6

<sup>436</sup> *Ibid.*, II.p.27

<sup>437</sup> *Ibid.*, I.p.14

<sup>438</sup> *Ibid.*, p.56

The foresters<sup>439</sup> also used flowers and birds features as ornaments.

It is seen that the people had higher level of aesthetics senses. They used embellish the animals with various golden and silver jewels to festoon them. Such as- *maṇḍanaka*<sup>440</sup> i.e., ringing ornaments of horses made of gold and silver. The king's horses and the elephants were decorated with gold and silver ornaments.<sup>441</sup> The author elaborately describes that when the king Grahavarman had came to marry princess Rājyaśrī, he was riding on a female elephant<sup>442</sup> whose head had been decked with a necklace of 27 pearls.

At last, it should be mentioned that the writer Bāṇa recommends that politeness<sup>443</sup> is valued as the true ornament of these who are powerful.

### 6.15 Costumes:

Through the description of the style of costumes, one can imagine the standards of living of the people in that particular society. Therefore, Bāṇa gives very important statements about dresses through the version of Skaṇḍagupta<sup>444</sup> that the dresses were different in different states. The *Harṣacarita* informs us about description of various dresses. The writer mentions the word *veśa*<sup>445</sup> and *vastra*<sup>446</sup> to

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<sup>439</sup> ...galatāvāṁsapallavena...

*Ibid.*, I.p.15

<sup>440</sup> *Ibid.*, p.112

<sup>441</sup> [a] ...calakarṇacāmarānām cāmīkaramayasarvo-

pakaraṇānām .....kariṇām...

*Ibid.*, IV.p.70

[b] rajatairhiraṇyamayaśca mandanakabhāndamaṇḍalai....,

*Ibid.*, VII.p.112

[c] ...dhvajapaṭapaṭupaṭaḥsaṅkhacāmarāṅgarāgaramanīyaiḥ puṣyābhiṣekadivasairiva

kalpitairvāraṇendraiḥ ..... ,

*Ibid.*, II.p.26

<sup>442</sup> ...nakṣatramālāmaṇḍitamukhīm kariṇīm .....ārūḍaḥ....

pratyāsannalagno grahavarmā,

*Ibid.*, IV.p.71

<sup>443</sup> alaṅkāro hi paramārthataḥ prabhavatām praśayātīśayaḥ,

*Ibid.*, VIII.p.129

<sup>444</sup> idṛśaḥ khalu lokasvabhāvāḥ pratigrāmaḥ .....ca bhinnā veśāścāraśca...janapadānām,

*Ibid.*, VI.p.105

<sup>445</sup> suveśābhiḥ...

*Ibid.*, IV. p.69

<sup>446</sup> *Ibid.*

imply costumes. According to the *Saṅketa* Commentary- *vastam suvarṇapaṭṭikākatisūtram*.<sup>447</sup>

The author Bāṇa describes that the city people<sup>448</sup> wore fine and respectable dresses, but the foresters, however, wore rosary of beads and husk *valkala*.<sup>449</sup> In the *Harṣacarita*, Bāṇa clearly informs that the royal families' dresses<sup>450</sup> were made of fine cloth and that they wore the torn by the ends golden armlets. In Rājyaśrī's marriage time, the women<sup>451</sup> came to the palace with fine dresses. The *Harṣacarita* refers that silken<sup>452</sup> and other best garments were produced by the expert artisans for princess Rājyaśrī, in which were added charming pearls.<sup>453</sup> The author gives the names of some particular materials, which were used to make the garments, such as- *netra* (silk garments,p.69), *kṣauma* (linen garments,p.69), *bādara* (cotton garments,p.69) *dukūla* (bark-silk garments, p.69) etc. Descriptions of other various types of costumes are-

**Uttarīya:** The word *uttarīya* is mentioned many times in the *Harṣacarita*. It is an upper garment. The author Bāṇa describes that it was wrapped in the upper part of the body.<sup>454</sup> According to *Amarakoṣa- saṁvyaṇamuttarīyam*.<sup>455</sup> It is also mentioned as *uttarāṅga*.<sup>456</sup> According to the *Amarakoṣa-*

*uttare urdhāṅge āsajyate uttarāsaṅgaḥ*.<sup>457</sup>

<sup>447</sup> *Ibid.*,II.p.105

<sup>448</sup> *vinītamāryam ca veṣam dadhānaḥ*, *Ibid.*,III.p.39

<sup>449</sup> *..kalpadrumadukūlavalkalaṁ vasānā..*, *Ibid.*,I.p.3

<sup>450</sup> *....kanakakeyūrakoti....paṭṭāmśukottaraṅgā....*, *Ibid.*,IV.p.64

<sup>451</sup> *..praviṣṭābhiḥ satībhiḥ subhagābhiḥ surupābhiḥ suveśābhiḥ...*, *Ibid.*,IV.p.69

<sup>452</sup> *....rajakararajyamānai .....kutilakramarupakriyamāna.... uttarīyaiḥ kṣaumaiśca bādaraīśca dukūlaiśca lālatantujairamśukaiśca netraiśca*

*....garbhakomalairniḥśvāsahāyaiḥ spaśānumeyairvasobhiḥ .....*, *Ibid.*,IV.p.69

<sup>453</sup> *...tārāmuktāphalopacīyamānaiśca kañcukaiḥ...*, *Ibid.*

<sup>454</sup> *....hṛdayamūttarīyadukūlavalkalaikadeśena sañcādayantī...*, *Ibid.*,I.p.15

<sup>455</sup> *Amarakoṣa*,II.6.118

<sup>456</sup> *Harṣacarita*,IV.p.64

<sup>457</sup> *Amarakoṣa*,II.6.117

It was worn by all irrespective of men<sup>458</sup> and women.<sup>459</sup> Sometimes the *uttarīya* was made of flax or linen (i.e., *kṣauma*)<sup>460</sup> and sometimes made of cotton (i.e., *bādara*)<sup>461</sup>.

**Dukūla:** It is a silken-garment. The writer mentions it was worn by king Harṣa<sup>462</sup> and king Śūdraka<sup>463</sup> as well. It is also found that sometimes it was made from the bark<sup>464</sup> of the tree.

**Amśuka:** It is a silk cloths and it is found that the people<sup>465</sup> used this type of cloths very much in the 7<sup>th</sup> century A.D. It is also known as *netra*.<sup>466</sup> To indicate the fine silk-cloth, the writer has used the word *netrapaṭā*.<sup>467</sup> The king also worn the turban<sup>468</sup> made of the *amśuka*-cloth. Generally, the *amśuka* were of red,<sup>469</sup> blue or black,<sup>470</sup> and white<sup>471</sup> colours. In this context, it should be mentioned that the *cīnāmśuka*<sup>472</sup> (i.e., china-made-silk) and *chinācolaka*<sup>473</sup> (i.e., china-made shawls); were accepted as the best silken garments, which were used by the people at that

<sup>458</sup> *Harṣacarita*, p.108

<sup>459</sup> ....hrdayamūttarīyadukūlavalkalaikadeśena sañchādayantī,

*Ibid.*, I.p.15

<sup>460</sup> *Ibid.*, IV.p.69

<sup>461</sup> *Ibid.*

<sup>462</sup> paridhāya... dukūle,

*Ibid.*, p.108

<sup>463</sup> amṛtaphenadhavale ....dukūleवासānam,

*Kādambarī*, p.19

<sup>464</sup> ..kalpadrumadukūlavalkalaṁ vasānā.. ,

*Harṣacarita*, I.p.3

<sup>465</sup> mandākinipravāhāyamāṇamamśukaiḥ ,

*Ibid.*, II.p.27

<sup>466</sup> syājjaṭāmśukayornetram,

*Amarakoṣa*, III.3.180

<sup>467</sup> *Harṣacarita*, IV.p.69

<sup>468</sup> amśukoṣṇīṣapaṭṭikā....nṛpasya,

*Ibid.*, I.p.8

<sup>469</sup> [a] raktāmśukaḥ,

*Ibid.*, p.70

[b] raktāmśukasukumāravapuṣi..... ,

*Ibid.*, IV.p.71

<sup>470</sup> nīlāmśukaracita.... ,

*Kādambarī*, p.252,282

<sup>471</sup> śvetāmśukaracitottamāṅga.... ,

*Ibid.*, p.287

<sup>472</sup> [a] . ...upacitachīnacolakaiśca.... ,

*Harṣacarita*, VII.p.110

[b] .....kenacicchīnāmśuka.... ,

*Ibid.*, VIII.p.131

<sup>473</sup> *Ibid.*, p.110

time. So, it suggests that in that time also India imported cloths like these from China.

***Paunḍra***: it is a silken<sup>474</sup> cloth imported from *paunḍra* Country. The author<sup>475</sup> has himself put-on this cloth.

***Caṇḍātaka***: It is an under-garment of the ladies, spreading out in a circular fashion.<sup>476</sup> According to P. V. Kane- “it is petticoat.”<sup>477</sup> According to *Saṅketa* commentary- *caṇḍātakamadhorukam*.<sup>478</sup>

***Kaṇcuka***: The writer denotes the tunic with the words *kaṇcuka*,<sup>479</sup> *mecakaṇcuka*<sup>480</sup> and *vārabāṇa*.<sup>481</sup> *Saṅketa* commentary mentions- *vārabāṇaḥ kaṇcukaḥ*.<sup>482</sup> P. V. Kane comments- “it is a coat-mail, jacket.”<sup>483</sup> The writer mentions that the ladies of the Sthāṇvīśvara<sup>484</sup> wore the *kaṇcukina* in their bodies. According to P. V. Kane- “kaṇcukinaḥ also means libidinous.”<sup>485</sup> This type of coat covered the whole body.<sup>486</sup> Sometimes, it was made with silk.<sup>487</sup>

***Jātīpaṭṭikā***: It is a loin-cloth which is very smooth to touch.<sup>488</sup> According to the *Saṅketa* commentary- *jātīpaṭṭikāḥ śreṣṭhāni jaghanagranthanāni*.<sup>489</sup>

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<sup>474</sup> *Ibid.*, III.p.39

<sup>475</sup> *Ibid.*

<sup>476</sup> *Ibid.*, I.p.14

<sup>477</sup> *Ibid.*, p.210

<sup>478</sup> *Ibid.*, p.56

<sup>479</sup> [a] kaṇcukairanekopayogapāṭhyamāna...,

*Ibid.*, p.69

[b] navanetranirmitena..... kaṇcukena,

*Ibid.*, p.111

<sup>480</sup> *Ibid.*, p.110

<sup>481</sup> dhavalavārabāṇadhariṇam,

*Ibid.*, I.p.10

<sup>482</sup> *Ibid.*, p.43

<sup>483</sup> *Ibid.*, p.197

<sup>484</sup> *Ibid.*, p.44

<sup>485</sup> *Ibid.*, p.334

<sup>486</sup> vīdhrakaṇcukācchannavapuṣā,

*Ibid.*, II.p.34

<sup>487</sup> dhautadhavalanetranirmitena..... kaṇcukena.... ,

*Ibid.*, I.p.14

<sup>488</sup> ..komalā sparśavatī jāṭīpaṭṭikāḥ,

*Ibid.*, VII.p.116

<sup>489</sup> *Ibid.*, p.387



Description of other cloths are also found in the *Harṣacarita* as- **kuthā** (Blankets,p.114), **kambala** (woolen blankets,p.46), **paṭṭopadhāna** (silk-cuison,p.110).

**Nicolaka:** It is a bed-cover made of white-silk.<sup>490</sup> *nicolaḥ pracchadapaṭaḥ*.<sup>491</sup> According to the *Saṅketa* commentary- *nicolakādācchādanaprasevakāt*.<sup>492</sup>

**Upadhāna** (pillow): Generally, it is made of cotton. But the author mentions that one type of pillow<sup>493</sup> was made of feathers of various birds which were presented to king Harṣa by Bhāskaravarman, king of Kāmarupa.

**Kaupīna:** It is a loin-cloth. It was worn by sage Bhairavacārya<sup>494</sup> and his disciples<sup>495</sup> also. According to *Amarakoṣa*- *akāryaguhye kaupīnam*.<sup>496</sup> The author Bāṇa mentions that sometimes it was made of *kṣauma*<sup>497</sup> (i.e. bark-silk). *Amarakoṣa* also supports it.<sup>498</sup> Description is found that *kṣauma* was gifted to emperor Harṣa by *kumāra* Bhāskaravarman.<sup>499</sup>

In the *Harṣacarita* is described those other types of garments, which were worn by the ascetics or foresters. They are such as- **karpaṭa** (ragged garment,p.46), **yogapaṭṭaka** (p.3), **cīvara** (ragged garment,p.34,287), **mekhalā** (a griddle made of grass,p.18), **kāśāyavastra** (the forester used this dress,p.139), **valkalavasta** (belt of the *kakala* or *valkala*,p.18) etc. According to the *Saṅketa* commentary- *vṛakṣatvanirmitaṁ vastaṁ kalkalaṁ samudāhṛtaṁ*.<sup>500</sup>

<sup>490</sup> [a] *ujjalaniculakavaguṇṭhamānā....śayanīyai...*,

*Ibid.*,IV.p.69

[b] *Ibid.*,VII.p.115

<sup>491</sup> *Amarakoṣa*,II.6.116

<sup>492</sup> *Harṣacarita*,p.384

<sup>493</sup> *citraṭaṇāṁ ca mradīyasāṁ samūrukopadhānadīnvikārān,*

*Ibid.*,p.116

<sup>494</sup> *pāṇḍurapavitrakṣaumavṛtakaupīnam,*

*Ibid.*,p.47

<sup>495</sup> *kaupīnasānāthaśikhareṇa...*,

*Ibid.*,III.p.46

<sup>496</sup> *Amarakoṣa*,III.3.122

<sup>497</sup> *Ibid.*,III.p.47

<sup>498</sup> *vālkaṁ kṣaumādi,*

*Ibid.*,II.6.111

<sup>499</sup> .... *kṣaumāṇi kuśaśilpilokollikhitānām...*,

*Harṣacarita*,VII.p.116

<sup>500</sup> *Ibid.*,p.68

## 6.16 Art and Architecture:

Bāṇa has not only portrayed the cities, palaces etc. of the king but turns over attention to the aesthetic and artistic senses of the people's in art and craft. Therefore, he himself mentions that the city Sthāṇvīśvara was the field of architecture for artisans.<sup>501</sup> The fully surrounded and protected walls around the dūrgas or forts were made of stones,<sup>502</sup> and sometimes with irons.<sup>503</sup> Water reservoirs,<sup>504</sup> were also made for playing. Other various things, such as- *parikhā*<sup>505</sup> (i.e., moat), *surālaya*<sup>506</sup> (i.e., temples), *vajramandira*,<sup>507</sup> *prāsāda*<sup>508</sup> (i.e., big buildings), *torāṇa*<sup>509</sup> (i.e., royal gate), *sūvarṇapādapīṭha*<sup>510</sup> (i.e., golden footstool), *carmaputrikā*<sup>511</sup> (i.e., dolls of leather), *anjalikārikā*<sup>512</sup> (i.e., clay doll) etc. which are also described, declare that the people were very advanced in the fields of different arts. The floor of the palaces inlaid with gems reflects all these things.<sup>513</sup>

The writer has provided the image of the architecture through the description of things inside the royal-palace such as- *citrapaṭa*<sup>514</sup> (i.e., big paintings), *sakāñcanapratimā*<sup>515</sup> (i.e., a doll made with gold), *śālabhañjikā*<sup>516</sup> (i.e., a doll or puppet or a clay doll made from *śāla* tree). According to *San̄keta* commentary-

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<sup>501</sup> viśvakarmamandiramiti vijñānibhiḥ,

*Ibid.*, p.44

<sup>502</sup> śilāprākāreṇa...,

*Ibid.*, II, p.33

<sup>503</sup> ...lohaprākāram,

*Ibid.*, p.31

<sup>504</sup> krīḍāvāpīsamūham,

*Ibid.*, p.69

<sup>505</sup> *Ibid.*, II.33

<sup>506</sup> *Ibid.*, p.43

<sup>507</sup> *Ibid.*, II. p.31

<sup>508</sup> *Ibid.*, p.69

<sup>509</sup> samuttambhitatuṅgatoraṇe...,

*Ibid.*, VII. p.108

<sup>510</sup> *Ibid.*, p.113

<sup>511</sup> *Ibid.*, II. p.24

<sup>512</sup> *Ibid.*, p.72

<sup>513</sup> ...nirmalamanīkuṭṭimanimagraprativimbanibhena...,

*Ibid.*, IV. p.60

<sup>514</sup> *Ibid.*, IV. p.72

<sup>515</sup> *Ibid.*, p.31

<sup>516</sup> komalavarṇīkavicitrairmitramukhaīśca

*añjalikārikābhirmṛṇmayapratimābhiḥ, śālabhañjikārvā.*<sup>517</sup>

The writer also had given the structure of royal palace<sup>518</sup> i.e. *skandhāvāra*, which consisted of many rooms<sup>519</sup> and staircases.<sup>520</sup> In this context, the writer mentions king Prabhākaravardhana took rest in the third room in his illness, which was the inner-court,<sup>521</sup> known as *dhavalagrha*.<sup>522</sup> It is found in the great *Mahākāvya Rāmāyaṇa*<sup>523</sup> that the third *kakṣa* was set aside for the queen and her confidential attendants. In a palace, there were many other house premises which are defined as follows-

**Bhuktasthāna:** It is an audience hall,<sup>524</sup> also known as outer-court. The king used to come here to give justice or take interviews of other persons etc. The author describes that king Harṣa in the audience hall,<sup>525</sup> which was crowded in other sovereign kings, when he went to meet emperor Harṣa for the first time.

**Alindaka:** It is a terrace before an outer door. The *Harṣacarita* refers that it was made with the gold shaped by goldsmith.<sup>526</sup>

**Vitardikāstambha:** The word *vitardi*<sup>527</sup> means platform. It mentions in the *Harṣacarita* that sometimes it sometimes implies pillars in the courtyard.<sup>528</sup>

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maṅgalyaphalahastābhirañjalikārikābhirudbhāsitaparyantām, *Ibid.*, IV.p.72

<sup>517</sup> *Ibid.*, p.253

<sup>518</sup> rājakulam,

*Ibid.*, p.77

<sup>519</sup> trīṇi kakṣāntarāṇi catūrthe bhuktāsthānamaṇḍapa.... ,

*Ibid.*, II.p.31

<sup>520</sup> ....sopānaprakupitapratihāre,

*Ibid.*, IV.p.72

<sup>521</sup> ...trīṇyāṇi kakṣāntaram,

*Ibid.*, V.p.77

<sup>522</sup> *Ibid.*, V.p.78

<sup>523</sup> *Rāmāyaṇa*, Ayodhyā kāṇḍa, 20.11-12

<sup>524</sup> *Harṣacarita*, II.p.31

<sup>525</sup> ...bhūpālasahasrasaṅkulāni ..... bhuktasthānamaṇḍapasya purstadajire

sthitam...harṣamadrākṣīt,

*Ibid.*, II.p.31-35

<sup>526</sup> hemakāra...hāṭakaghaṭana.....alindakam,

*Ibid.*, IV.p. 69

<sup>527</sup> syātvitardistu vedikā,

*Amarakoṣa*, II.16

<sup>528</sup> [a] ...ajiravitardikāni,

*Harṣacarita*, II.p.21

[b] ...aśokapallava.....śikharānudvāhavitardikāstambha...,

*Ibid.*, IV.p. 69

**Candraśālikā:** P.V. Kane comments that it is a chamber on the roof.<sup>529</sup> But, normally, it implies the terrace of the palace, from where the king enjoyed the moonlight. It<sup>530</sup> is described in many times by the writer Bāṇa.

**Bhavanamaṇivedikā:** It is a square like board crystal slabs,<sup>531</sup> made for taking rest. According to M. R. Kāle “*vedikā* usually means the raised space round an altar.”<sup>532</sup>

**Vedī:** It is a quadrangular spot<sup>533</sup> in a temple or courtyard, through which one can easily and fearlessly walk in his courtyard.

**Āsthānamaṇḍapa:** It was a big palace where the king’s assembly was performed and from where, the king announced<sup>534</sup> every important news.

**Caitya:** It is a monument or a sacred tree grown on a temple or hall, or a holy tree grown on the side of a road. The writer describes there was small *caitya*<sup>535</sup> of pink-red colour in the forest, the stamp of which was imprinted on vermillion. Again, the author uses the word *caityacihna*<sup>536</sup> to imply tombstone of Prabhākaravardhana.

### 6.16.1 Drawing and Painting:

The *Harṣacarita* uses the word *citra*<sup>537</sup> and *ālekhyā*<sup>538</sup> to imply painting, and *varṇaka*<sup>539</sup> for various paints. Description of *citrapaṭa*<sup>540</sup> or cloth with drawing and painting are found in the *Harṣacarita*. According to the *Amarakoṣa*-

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<sup>529</sup> *Ibid.*, p.393

<sup>530</sup> [a] pratiburdhamānāyaśca candraśālikā..., *Ibid.*, IV.p.60

[b] candraśālikālīnamamūkamaulaloke, *Ibid.*, V.p.77

<sup>531</sup> viśālasphatikaśilātala.... viśrāmakāraṇamanirmittam bhavanamaṇivedikā, *Ibid.*, III.p.44

<sup>532</sup> *Kādambarī*, p.4

<sup>533</sup> aṅganavedī vasudhā..., *Harṣacarita*, VII.p.108

<sup>534</sup> visarjitarājālokaḥ.....bāhyāsthānamaṇḍapasthāpitamāsanamācakraṁ,  
pāstasamāyogaśca kṣanamāsiṣṭa, *Ibid.*, VII.p.114-115

<sup>535</sup> ...pāṭalamūdrācaityakamūrtayaḥ, *Ibid.*, VIII, p.127

<sup>536</sup> sudhānicaye citācaityacihne, *Ibid.*, VI.p.91

<sup>537</sup> *Ibid.*, II.p.35

<sup>538</sup> *Ibid.*, IV.p.69

<sup>539</sup> *Ibid.*

<sup>540</sup> citrapaṭanām mradriyāsaṁ..., *Ibid.*, VII.p.116

*ālekhyā'ścaryayościtraṃ*.<sup>541</sup> The writer mentions that in the 7<sup>th</sup> century, the painters were very expert in drawing and painting.<sup>542</sup> At the same time the author does not forget to describe the essential requisites of paintings such as- brushes<sup>543</sup> (*tūlikā*), drawing-board<sup>544</sup> (*ālekhyaphalaka*) etc., which was presented<sup>545</sup> by Bhāskaravarman to king Harṣavardhana. It shows that the kings were also interested in portraits. King Prabhākaravardhana invited the eminent artisans, painters<sup>546</sup> etc. from different countries. The author mentions one of his friends Bīravarmā<sup>547</sup> was a painter. Bāṇa also does not forget to mention that the ladies were expert in drawing, painting and dying in his time. He briefly describes that they had produced<sup>548</sup> the bridal dress of princess Rājyaśrī painted with leaves of various trees and spotted<sup>549</sup> with saffron paste and the drier had to dry<sup>550</sup> it carefully. Hence the author uses the word *parabhāga*<sup>551</sup> to suggest the beauty of that painting.

Description of engraving of pictures on the walls and the pillars, and decorated polished jars,<sup>552</sup> also, are found in many places in this *gadyakāvya*. It is

<sup>541</sup> *Amarakoṣa*, III.3.179

<sup>542</sup> caturacitrakaracakravālalikhyamānamaṅgalālekhyam,

*Harṣacarita*, IV.p.69

<sup>543</sup> *Ibid.*, VII.p.117

<sup>544</sup> *Ibid.*

<sup>545</sup> ....tūlikālābukāmśca likhitānālekhyaphalakasamputān,

*Ibid.*

<sup>546</sup> [a] rājā tu.....sakaladeśādiśyamānaśilpisārthāgamanam,

*Ibid.*, IV.p.68

[b] caturacitrakara....likhyamānamaṅgalamālekhyam,

*Ibid.*, p.69

<sup>547</sup> citrakṛdvīravarmā,

*Ibid.*, I.p.19

<sup>548</sup> [a] vahuvidhabhatkinirmāṇaipuṇa....ācāracaturantaḥpura.....

rājamānarajakarajyamānai raktaiścobhayapaṭāntalagna-

parijanapreṅkholitacchāyāsu śoṣyamānaiḥ...,

*Ibid.*, IV.p.69

[b]...śuṣkaiśca kuṭilakramarupakriyamānapallavaparabhāgaiḥ.....,

*Ibid.*

<sup>549</sup> ...kuṅkumaṇkashāsakacchuranai.....uttarīyaiḥ...,

*Ibid.*

<sup>550</sup> rājamānarajakarajyamānai...,

*Ibid.*

<sup>551</sup> *Ibid.*

<sup>552</sup> ...citrayantībhīscitrapatralatālekhyakuśalābhiḥ kalaśāmśca...,

*Ibid.*

found that drawing of big portrayed of Yama, the deity of the death was seen by a *yamapaṭṭika*<sup>553</sup> to the citizens.

It is also found that the paintings consisted of the representation of male and female figures. When king Grahavarman had entered in to *kautūkaḡṛha*, he saw Ratī, the spirit of love, painted<sup>554</sup> on the side of the door. On the other side painted kupid, whose bow was strong. It, hence, infers that the art of portraying picture seemed to be very popular in Bāṇa's time. Again, from the descriptions of various occupations relating to art and craft, such as- *sūtradhāra* (carpenter who measuring with plumb lines,p.69), *hemakāra*, *kalāda* (goldsmiths,p.69,19), *hairika* (supervisor of goldsmith,p.19), *lepyakāra* (clay-workers,p.69), *citrakāra* (painter,p.69), *pustakṛta* (a model-maker, a manufacture of dolls,p.19), *śilpī* (artesian,p.68) etc. indicate that the people were very rich in art and craft.

The writer uses the term *kuvaikaṭikā*<sup>555</sup> for inefficient jewelers, who destroy the valuable jewelries. Again, *mudrā*<sup>556</sup> is mentioned which are coins made of gold stamped with royal seal, which shows how advanced the people were in art and architecture of the 7<sup>th</sup> century A.D.

### 6.17 Music, Dance and Musical Instruments:

Bāṇa says about *śruti*,<sup>557</sup> a technical term in music, which implies he had a great knowledge of, or interest in music. From the description of *saṅgītagṛha*<sup>558</sup> (i.e., music-school), it became clear that the people were very interested in acquiring the different types of arts (*kalā*). Description of various profession such as-

<sup>553</sup> [a] ....vāmahastavartini bhīṣaṇamahīṣādhīruḡapretanāthasanāthe citravatī pate

paraloka.....kathayantaṁ yamapaṭṭikaṁ dadarśa, *Ibid.*,V.p.76

[b] yamapaṭṭika ivāmbare citramālikhya, *Ibid.*,IV.p.66

<sup>554</sup> [a] praviveśa ca dvārapakṣalikhitaratipratidaivataṁ..., *Ibid.*,IV.p.72

[b] ekadeśalikhita....adhijyacāpena....śaramṛjukurvātā kāmadevenādhiṣṭhitam, *Ibid.*

<sup>555</sup> *kuvaikaṭikā* iva tejasviratnavināśakāḡ..., *Ibid.*,VI.p.99

<sup>556</sup> vṛṣaṅkamabhinavaghaṭatāṁ hāṭakamayīm mudrā... , *Ibid.*,VII.p.108

<sup>557</sup> *Ibid.*,p.39

<sup>558</sup> *Ibid.*, II.p.31

*gāndharvopādhyāya* (the teacher of the arts,p.19), *śailuṣa* (an actor,p.5), *vāṁśika* (flute player or piper,p.19), *mārdaṅgika* (drum-player,p.19), *gāyana* (singer,p.19), *lāsaka* (dancer,p.19), *śailālī* (actor,p.19), *dārdurika* (potter,p.19) etc. it informs that at that time the people give grove attention for teaching the arts. The writer mentions that the kings were also attentive to give the knowledge of different types of arts (*kalā*) to their sons and daughters. It is found that princess Rājyaśrī<sup>559</sup> was expert in all types of arts. So, she was called learned or *vidagdhā*.<sup>560</sup> Bāṇa in his *Kādambarī* also clearly says that the prince Candrāpīḍa, too was expert in playing various musical instruments, such as- the lute, the flute, the drum, the cymbals, the hollow pipe<sup>561</sup> etc., It shows that music and dancing were the most popular entertainments of that time. Bāṇa mentions that people were mad after singing<sup>562</sup> in his time. On certain festivals of the royal family such as- birth<sup>563</sup> of a child, the occasion of marriage<sup>564</sup> ceremony in a royal family etc., all types of people, high and low, used to dance together without any hesitation. There are references of the bards<sup>565</sup> who sang song just for enjoyment.

In that time, even birds such as- *śuka*, *sārikā* were trained to perform music. The writer Bāṇa mentions that Vaiśmpāyana, the *śuka* bird<sup>566</sup> was very fond of music and was appreciator of songs.

<sup>559</sup> atha rājyaśrīrapi nṛtyagītādisu sakhīsu sakalāsu kalāsu .....yauvanamāruha, *Ibid.*,IV,p.67

<sup>560</sup> *Ibid.*

<sup>561</sup> tathā hi .....vināveṇumurajakāṁsyatāladarduraputaprabhṛtiṣu vādyeṣu  
bharatādipranīteṣu nṛtyaśāstreṣu nāradīyaprabhṛtiṣu gāndhrvavedaviśeṣeṣu...  
....kauśalamavāpa, *Kādambarī*, p.126

<sup>562</sup> saṅgītagatamurajamattai...jīvalokaḥ, *Harṣacarita*,III,p.43

<sup>563</sup> nirdoṣāntaḥpurapraveśaḥ samasvāmīparijano nirviśeṣavālavṛddhaḥ  
samānaśiṣṭāśiṣṭajano.....tulyakulayuvativeśyālāpavilāsaḥ pranīttasakalakatakalokaḥ  
putrajanmotsavo mahān, *Ibid.*,IV. p.62

<sup>564</sup> evam ca .....bhūṣaṇamaya iva bhramati parijane, bāndhavamaya iva dr̥śyamāne  
sarge....vivāhadivasah, *Ibid.*,IV.p.70

<sup>565</sup> ....snānavasānasamaye banditayā .....śrotṇām gītyā pavamānaproktam purāṇam  
papīṭha, *Ibid.*,III.p.39

<sup>566</sup> ...veditā gītaśrutiṇām....subhāṣitānāmadhyetā svayam....vīṇaveṇumurajaprabhṛtinām

There was also playing of various instruments. The writer mentions that some types of instrument were used in the royal palace such as conch (i.e. *śaṅkha*<sup>567</sup>) and *paṭaha*<sup>568</sup> etc. which were used as alarms to indicate the time and get ready for war. The sharp sound of the holy drums were there beaten in the marriage of bulls.<sup>569</sup> Other different types of instruments were-

**Kāhalā :** It was a large trumpet<sup>570</sup> and shaped like Dhaturā-flower.

**Kaunikā:** It was a drum<sup>571</sup> and the drumsticks were known as *kīla*.<sup>572</sup>

**Murajā:** It was a striking instrument. The writer describes that when it was beaten, the people got incited for singing.<sup>573</sup> Again in the time of king Harṣavardhana's army expedition (i.e., *daṇḍayātrā*), *paṭaha*<sup>574</sup> was beaten to announce the royal march. On princess Rājyaśrī's marriage time leather workers had struck the drums<sup>575</sup> lustily.

**Dundubhi:** The *Harṣacarita* describes that it<sup>576</sup> was beaten to indicate the result of a good-news and, also, in the time of crowning a king<sup>577</sup> and in the king's departure.<sup>578</sup>

- 
- |  |                           |
|--|---------------------------|
| vādyaviśeṣaṇāmasamaḥ śrotā...nṛtaprayogadarśananipuṇa... vaiśmpāyano nāma                  |                           |
| śukaḥ...   | <i>Kādambarī</i> , p.26   |
| <sup>567</sup> ...rarāṇa prabhāta śaṅkhaḥ,   | <i>Harṣacarita</i> , p.59 |
| <sup>568</sup> [a] atha galati tṛtīye yāme .....prayānapaṭahaḥ,                            | <i>Ibid.</i> , VII.p.109  |
| [b] sarvabhūvanābhayaghoṣanāpaṭaha...  | <i>Ibid.</i> , p.61       |
| [c] vṛṣavivāhaprahatapuṇyapaṭaha.. ,   | <i>Ibid.</i> , III.p.43   |
| <sup>569</sup> <i>Ibid.</i>  |                           |
| <sup>570</sup> <i>Ibid.</i> , p.109  |                           |
| <sup>571</sup> <i>Ibid.</i>  |                           |
| <sup>572</sup> <i>Ibid.</i> , p.59   |                           |
| <sup>573</sup> saṅgītagatamurajamattai...jīvalokaḥ,  | <i>Ibid.</i> , III.p.43   |
| <sup>574</sup> atha galati tṛtīye yāme .....prayānapaṭahaḥ,                                | <i>Ibid.</i> , VII.p.109  |
| <sup>575</sup> carmakāra karapuṭollālita koṇa...raṇanmaṅgalapaṭaḥam,                       | <i>Ibid.</i> , IV.p.68    |
| <sup>576</sup> bhāvinīm...dadhvanuramandaṁ dundubhayaḥ,                                    | <i>Ibid.</i> , p.59       |
| <sup>577</sup> ...abhiṣekadundubhiḥ,   | <i>Ibid.</i> , p.61       |
| <sup>578</sup> atha prasthite rājani .....karṇatālanisvanaistirodadhire dundubhidhvanayaḥ, | <i>Ibid.</i> , VII.p.112  |



The writer mentions another drum known as *nāṇḁī*<sup>579</sup> which produced the symphony of twelve drums beaten simuṁteniously.

**Vīṁā:** Generally it is known as lyre. The *vīṁā* is the most popular musical instrument in India from ancient time. It is a stringed instrument. The writer<sup>580</sup> mentions ladies and gents both were interested in this instrument. At that time, the high-born ladies<sup>581</sup> used to play on the lute as an external accomplishment. The writer mentions that the sound<sup>582</sup> of the lyre was very pleasant. The emperor Harṣa had been very much interested in this instrument.<sup>583</sup>

**Veṇu:** It is an instrument played with the help of air and also known as flute. The flute is made of a bamboo reed (*vaṁśa*). Vātsāyana<sup>584</sup> mentions in his *Kāmasūtra* that it was capable of winning the heart of any girl when used in the way he prescribes. The writer Bāṇa<sup>585</sup> mentions that his friends knew how to play the flute.

**Tūrya:** It is a kind of trumpet, also implying concert. The writer mentions that the echo of the tabors<sup>586</sup> spread on all directions in the *skandhavāra* (in royal camp), but when the king Prabhākaravrdhana was in his dead bed, it was stopped.<sup>587</sup> The sound of *tūrya* was believed as auspicious,<sup>588</sup> and so it was beaten to announce the time of royal march (*daṇḁayātrā*).

<sup>579</sup> cakāṇa koṇahatānandādiva pratūṣanāṇḁī,

*Ibid.*, IV.p.59

<sup>580</sup> utsāritavīṇāḥ strījana...sukhāyantaḥ,

*Ibid.*, IV.p.61

<sup>581</sup> vānyeva madhuravīṇā bāhyaviṇṇānaṁ tantūtāḁanam,

*Ibid.*, III.p. 44

<sup>582</sup> vīṇāraṇitaramaṇīyā ramayanti...,

*Ibid.*, I.p.8

<sup>583</sup> anavaratakarakalitakoṇatayā cātmanaḥ priyāṁ vīṇāṁ...śikṣayantam,

*Ibid.*, II.p.34-35

<sup>584</sup> vaṁśa vādayato yā śabdaṁ śṛṇoti sā vaśyā bhavati,

*Kamasūtra*, 43

<sup>585</sup> vāṁśikau madhukarapārāvatau,

*Harṣacarita*, I.p.19

<sup>586</sup> [a] ..maṅgalatūryāṇi reṇuḥ....sarvabhūvanabhayaghoṣanapaṭaha iva ....

tūryapraṭiśabdaḥ..,

*Ibid.*, p.61

[b] prahatamaṅgalatūryapraṭiśabdanibhena ..dikṣu...pramodāḁakriyate..., *Ibid.*

<sup>587</sup> astamitatūryanāḁam,

*Ibid.*, V.75

<sup>588</sup> [a] prahatamaṅgalatūryapraṭiśabdanivena dikṣu...,

*Ibid.* p.61

[b] atha prasthite rājani.....tūryāṇāṁ pratidhvaniraśātateṣu,

*Ibid.*, VII.p.112

**Guñjā:** It is also a trumpet.<sup>589</sup> According to *Amarakoṣa*<sup>590</sup> - “it is a drum.” The *Bhaṭṭikāvya*<sup>591</sup> mentions- *veṇun pupūrire guñjā juguñjuḥ karaghaṭṭitāḥ*. It was beaten in the departure of the kings.

Above descriptions, it proves that various types of instruments were used in Bāṇabhaṭṭa’s time.

### 6.18 Description of Machines and Tools:

There were many types of machines used by the people of 7<sup>th</sup> century A.D. The writer Bāṇa uses the word *yantra*<sup>592</sup> many times to indicate machines. Different types of machines, i.e., *yantra*, are mentioned by the writer, and they are- *ghaṭīyantra*<sup>593</sup> (i.e., water-clock for measures of time or water wheel,p.42,139), *nāḍikā*,<sup>594</sup> *tulāyantra* (Water wheel,p.120), *vyāghrayantra* (tiger traps,p.123), *golayantraka* (machines as like globes,p.78) etc. Again in the description of *Vyāghraketu*<sup>595</sup> he is compared to a moving pillar of solid stone cut out from a mountain by a machine. It implies that in Bāṇa’s time, there was a stone-cutting machine.

Again the people of the writer’s times used different types of tools in their day to-day-life. The essential tools of the villagers were *kūṭhāra* (axe,p.123) and *kuddāla* (hoe,p.123), which were very essential tools in the agriculture field. To catching the animals the villagers used nets such as- *tantrutantrījāla*, *vāgurā* (p.123), to catch birds traps i.e., *kūṭapāśa*, (p.123), cage i.e., *pañjaraka* (p.123) and the lutes<sup>596</sup> for luring the deer when caught.

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<sup>589</sup> *Ibid.*,p.109

<sup>590</sup> *Amarakoṣa*,II.4.89

<sup>591</sup> *Bhaṭṭikāvya*,XIV.2

<sup>592</sup> *Ibid.*, p. 78,120, 123,139

<sup>593</sup> *Ibid.*,VIII.p.139

<sup>594</sup> *Ibid.*

<sup>595</sup> *yantollikhitamaśmasārastambhamiva bhramantam*,

*Ibid.*,VIII.p.126

<sup>596</sup> ...śvāpadāvvyadhana.....grhitamrgatantrutantrījālaavalayavāguraiḥ,

*Ibid.*,VII.p.124

## 6.19 Description of Utensils:

Bāṇa has used the word *bhāṇḍai*<sup>597</sup> to indicate utensils. At that time of giving description of the emperor Harṣavardhana's army expedition,<sup>598</sup> he mentions that all the essential things had been carried by the king's servants. They also carried the king's essential accessories (i.e., *upakaraṇa*),<sup>599</sup> such as- spittoon, golden footstool, betel-box, water-pot etc. In that situation, we find the names of various utensils, such as-

**Kumbha:** Normally, it is made with soil. But at that time it was made of gold<sup>600</sup> or silver. *Tāpaka* (oven,p.113), *tāpikā* (pan,p.113), *katāha* (a frying pan,p.123), *hāstaka* (spit,p. 23), *tāmracaruka* (a copper vessel,p.123), *kumbha* (jars,p.123), *karkarī* (water-jar,p.123), *kāncanācamana* (a golden spitting vessel,p.72), *ulūkhala* (mortar,p.68), etc. The writer mentions an essential accessory of the ascetics known as *kamaṇḍalu*<sup>601</sup> (i.e., water-vessel). Goddess Sarasvatī<sup>602</sup> had carried a crystal water-vessel in her left hand. It refers that sometimes it was used as weapons<sup>603</sup> of the ascetics.

From the above discussion it concludes that the writer Bāṇa has vividly describes the pictures of Indian society of the 7<sup>th</sup> century in which he lived. The city life was better than the village life. The cities possessed adequate big roads, buildings, shops, proper provisions of water, music-school (*saṅgītagṛha*) etc. We have not only found the four varṇas but other sub-castes; he vividly describes not only the high class peoples such as the kings, ministers, sages etc, describes the ordinary persons also in the *Harṣacarita*. Therefore, it is rightly mentioned by Neeta Sharma- “Besides these, the picture of Dadhīca, Bhairavachārya, Kumāragupta,

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<sup>597</sup> *Ibid.*,p.110

<sup>598</sup> *daṇḍayātrā*,

*Ibid.*,VII.p.112-115

<sup>599</sup> ...gṛhītasuvarṇapādapīṭhīparyāṅkakaraṅkakalaśapatadgrahāvagrāhaiḥ

pratyāsannapārthivopakaraṇagrahaṇa... jagāma,

*Ibid.*,VII.p.113

<sup>600</sup> ... kaladhautaiḥ śātakumbhaiśca kumbhaiḥ ...,

*Ibid.*,VII.p.108

<sup>601</sup> *Ibid.*,III,p.21, 46

<sup>602</sup> sphaṭikakamaṇḍalum kareṇa kalayantī,

*Ibid.*,I.p.3

<sup>603</sup> ...kamaṇḍalavena vāriṇā...śāpajalam jagrah,

*Ibid.*

Mādhavagupta and Siṃhanāda, in the Harṣacarita, are marked with vivacity. Bhaṇḍi, the eight year old boy, is well described. ....These pictures testify to Bāṇa's wonderful power of depicting any type of man with full vividness. Not only is he interested in delineating kings, great sages and other stately personages, he has also a liking for describing ordinary persons. The description of Śavara youth, Mātāṅga, coming just after hunting, is marked with reality.”<sup>604</sup>

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<sup>604</sup> *Bāṇabhaṭṭa- A Literary Study*, p.181

# *Chapter 7*

## **ENVIRONMENTAL AWARENESS AND HYGIENIC CONSCIOUSNESS**

### **7.1 Meaning of Environment**

### **7.2 Impact of Environment on Human's Mind and Body**

### **7.3 Environmental Awareness**

#### **7.3.1 Plants and Day to Day Life**

#### **7.3.2 Flowers and Worship**

#### **7.3.3 Restriction of Entering Into the Forest**

### **7.4 Health and Hygiene Consciousness**

#### **7.4.1 Herbs Used in Cosmetics**

#### **7.4.2 Plants Used as Ornaments**

#### **7.4.3 Herbs Used as Medicine**

### **7.5 Flora**

#### **7.5.1 Trees**

#### **7.5.2 Plants**

#### **7.5.3 Flowers**

#### **7.5.4 Grass**

#### **7.5.5 Creeper**

#### **7.5.6 Vegetables**

#### **7.5.7 Crops**

### **7.6 Fauna**

#### **7.6.1 Birds**

#### **7.6.2 Insects**

#### **7.6.3 Reptiles**

# Chapter 7

## ENVIRONMENTAL AWARENESS AND HYGIENE CONSCIOUSNESS

In the *Harṣacarita*, Bāṇa realistically represents the characters of the human beings. Moreover, he was a great lover of nature, so exotic portrayals of vivid natural sceneries in details are abundant in his writing. The delineation of natural elements is like how the corner of the villages and the forest are filled with various flowers and fruits etc.<sup>1</sup> “Bāṇa describes early dawns, sunrise, sunset, twilling, moonrise and night to give information about the time of a particular incident’s taking place. Every minute shade of their changing colours is depicted.”<sup>2</sup> During his long travels, he collected various information regarding natural phenomena which elevated his literary skill. This book contains some elements of prime importance to the environmentalist also.

### 7.1 Meaning of Environment:

‘Environment’ seems to be a modern term. In Sanskrit the equivalent of it is ‘*paryāvaraṇa*’. The word ‘*paryāvaraṇa*’ is derived as *pari+ā+vr+lyuṭ*, i.e., that which covers a man from all sides (*pari*). Whatever is present around the living beings and above the land, on the surface of the Earth, under the Earth is environment in its broader sense. According to Wordsworth “environment is everything that affects the individual except his genes.”<sup>3</sup> Environment covers all the

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<sup>1</sup> [a] śākakandalaśyāmalitaḡrāmopakaṇṭhakaśyapīṣṭhaḡ, *Harṣacarita*, III.p.42

[b] ....pīlupallavaprasphoṭitaiḡ.....vicitrakuṇkumakesarakṛtapuṣpapramkaraiḡ.....kusumānām  
dāḡimīnām vanaibilobhanīyopanirgamah, *Ibid.*

<sup>2</sup> *Bāṇabhaṭṭa- A Literary Study* by Neeta Sharma, p.163

<sup>3</sup> More, Dr. Sanjay Gonesh, ‘*Environmental Awareness among Prospective Secondary Teachers*’,

outside factors that have acted on the individual since he began life. It is a part of human life from early childhood till death. To live and to enjoy life, every living being needs a proper and permissible environment. Therefore, Manu also advised to the kings that- “he must live in a dry, fertile country (enjoying much of Sun light and bereft of swamps and jungles), containing large stores of food grain and a large population of Aryan settlers, clear (free from disease and disturbing physical phenomena), beautiful with shady trees and creepers, bordered by adjacent to the territories of his sub missive vassals, and which offers means of livelihood (by trade or agriculture).”<sup>4</sup> Environment has been divided into two types-Natural environment, related to nature, and Social environment, related to society. Social environment is concerned with clean administration and clean politics. A better life is depended upon both types of environment; i.e., physical as well as social environment. The environment is very much co-related to the mental and physical hygiene also.

## 7.2 Impact of Environment on Human Mind and Body:

Health and hygiene always depend on the environment. We have found that the references to environmental thoughts are to be found in various literatures and several ancient works. References to the ancient literature tells that the people were highly conscious of their surrounding, and the fundamentals of environment such as earth, air, water, wind, every plant and tree etc. were objects of their veneration. In *Yajurveda*, there is a prayer<sup>5</sup> that all the creatures may be in peace forever. In 7<sup>th</sup> century A.D. people worshiped the trees of their veneration. Bāṇa describes that queen Vilāsavati<sup>6</sup> had offered worship and saluted to the great trees such as- *aśvattha* i.e., the holy tree.

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<sup>4</sup> juṅgalaṁ śasyasampanna....deśamāvaset,

*Manusamhitā*, VII.69

<sup>5</sup> dyauḥ śāntirantarikṣaḥ śāntiḥ pṛthivī śāntiḥ śāntirāpaḥ śāntroṣadhayaḥ śāntiḥ ....,

*Śukla yajurveda*, Mādhyandina śākha. 36.17

<sup>6</sup> aśvatthaprabhṛtīnupapāditapūjānmahavanaspatīnakṛtapradakṣiṇā vavande, *Kādambarī*, p.109

Again, they paid great attention to develop their physical and mental health which is co-related to environment. The social environment has already discussed in chapter-6 (Social Aspects). So, this chapter includes on natural environment only. Nature serves as a link in the story of Bāṇabhaṭṭa. When he gives the description of Śrīkaṇṭha *janapada*, he presents lifelike picture of the rice crops,<sup>7</sup> singing herdsmen mounted on buffaloes,<sup>8</sup> groups of camels<sup>9</sup> etc. Man plays a vital role in the natural environment system. The people had assigned religious and respectable status to innumerable animals and birds during the time of Bāṇabhaṭṭa. The writer himself mentions that he saluted to an auspicious cow (*naicikī*) when he was starting for a journey.<sup>10</sup> According to the *Amarakoṣa*, among the cows, the best type of cow is *naiciki*.<sup>11</sup> In these circumstances, reference may be made to a vivid picture when Harṣavardhana had entered the forest Vindhya, where the journeys of the travelers had been hindered by huge buffaloes.<sup>12</sup> Again, various animals like *śāra*, *gaja*, *mahiṣa*, *mṛga* etc. were too and fro around them and gazing without any hesitation in Vindhya forest.<sup>13</sup> The mountain, forests, rivers etc. are the gift of nature creating recourses for the substance of living beings. Bāṇa mentions that during that time the forest was covered with huge plantain trees and it looked like a forest of kalpavṛkṣas. The umbrellas of peacock's feather looked like a forest of ruby trees.<sup>14</sup> It has been found in the *Varāhapurāṇa*<sup>15</sup> that plants and trees offered protection to animals and insects as well as to the human beings with abundant supply of wood. A description is found, when Divākaramitra was giving lessons to his pupils, a small

<sup>7</sup> kṛtamadhukarakolāhalairhalairulikhyamānakṣetraḥ,

*Harṣacarita*, III, p.42

<sup>8</sup> mahiṣapṛṣṭhapraṭiṣṭhitagāyadgopālapālitaśca,

*Ibid.*

<sup>9</sup> ...sahasrasamkhyaiḥ kṣṇaśārai śārīkṛtoddeśaḥ,

*Ibid.*

<sup>10</sup> pradakṣiṇīkṛtva.... naicikīm,

*Harṣacarita*, II, p.25

<sup>11</sup> syaduttamā gauṣu naicikī,

*Amarakoṣa*, II, 9.66

<sup>12</sup> mahiṣaiḥ muṣitam paṭhikāgamanam,

*Harṣacarita*, VIII, p.130

<sup>13</sup> vindhyavanamidam....., agañitagajakulakalitam, aparimitamṛgapatiśarabhabhayam,

urumahiṣamuṣitapaṭhikāgamanam, atiniśitaśarakuśaparūṣam, avataśataviṣamamaviśat, *Ibid.*

<sup>14</sup> kalpalatāvanāyamānam kadalikābhiḥ, māṇikyavṛkṣkavanāyamānam mayurātapatraiḥ,

*Ibid.*, II, p.27

<sup>15</sup> *Varāhapurāṇa*, 170.40



tiger was sitting by his side, and a deer was licking his feet, and a pigeon (*kapota*) bird was taking the *nībāra* (one type of rice) from his right hand.<sup>16</sup> In these circumstances, a reference is to be made in the *Mahābhārata*<sup>17</sup> which depict the feeling of gratitude towards the dumb animals for their service to mankind. The impact of all surrounding environment is felt on human mind and body. Bāṇabhaṭṭa has not only observed the mind of the natural things such as birds, an animal etc., but also describes the impact of nature in human mind. For example, psychology of teenager, which we know from the conversation between Mālātī and Sarasvatī, that all surrounding atmosphere such as the Sun, the Moon etc had impact over their mind.<sup>18</sup> Therefore, Divākaramitra established his hermitage (*āśrama*) in the Vindhyāraṇya, which had been far away from all noises, and, also, he taught his students in a natural atmosphere.<sup>19</sup> Again, in 7<sup>th</sup> century A.D., people had paid great attention towards development of their physical and mental health. Divākaramitra was a vegetarian; he lived on fruits only. Consequently his breath became fragrant<sup>20</sup> and he also told that fruits and roots were common with the entire forester; there was nothing in that forest that he (Divākaramitra) could make all his own. So Divākaramitra could not offer anything special for Harṣa.<sup>21</sup> In this context, it is also

<sup>16</sup> [a] āsanopāntopaviṣṭavīrabdhanekekakesariśāvakatayā..., *Harṣacarita*, VIII.p.128

[b] pibadbhirvanaharīṇairjīhvālatābhi..., *Ibid.*

[c] vāmakaratalanibiṣṭena nīvāramaśnatāpāravatapotena...., *Ibid.*

<sup>17</sup> gāśca saṁkīrtayennityaṁ nāvamanyeta tāstathā|  
aniṣṭaṁ svapnamālakṣya gāṁ naraḥsamprakīrtayet|| *Mahābhārata*, anuśāsanaparvan, 78.18

<sup>18</sup> devī, jānāsyeva mādhyamāṁ viṣayānām, lolupatāṁ sendriyagrāmasya, unmāditāṁ ca  
navayauvanasya, pariplavatāṁ ca manasaḥ. prakhyātaiva manmathasya durnivāratā,  
*Harṣacarita*, I.p.16

<sup>19</sup> *Ibid.*, VIII.p.128

<sup>20</sup> mūlaphalābhyavahārasambhavamudvamanniva ca parimalasubhagaṁ  
vikasakusumapaṭalapāṇḍuraṁ latāvanam, *Ibid.*, VIII.p.129

<sup>21</sup> sakalavanasarasārthasādhārāṇasya kadamūlaphalasya girisariṭambhaso va ke vayam,  
*Ibid.*, VIII.p.130

found in the *Atharvaveda*<sup>22</sup> that the land which is full of trees can afford food and nourishment to all the people of the world.

Bāṇabhaṭṭa has observed very carefully all natural atmospheres where he lived. He has not only observed the feeling of people, but the mind set of animals also. The author mentions that on seeing the cloud in the sky, the birds like *mayūra*, *cātaka* and the elephant screamed joyfully and the Peacocks danced when it turned to thunder.<sup>23</sup> P. V. Kane also remarks- “the peacock is in its glory before the advent of the rains and its feathers begin to drop after the rains.”<sup>24</sup> In the *Mahābhārata* also it is mentioned that the animals and plants have the feeling of joy and sorrow and, hence, it is said that hurting of plants and killing them indiscriminately is a sin-

*sukhadukkhayośca grahanacchinnaśya ca virohanāt |*  
*jīvaṃ paśyāmi vṛkṣāṇamacaitanyaṃ na vidyate ||*<sup>25</sup>

When Rājyaśrī entered the forest Vindhyaṛaṇya, it was covered with *śāra* grass; her eyes became contracted by the sharp points of long *śāra* grass that had entered her eyes and, the flowers of *kuśa* grass struck her eyes, which became red and swollen.<sup>26</sup> Again, her feet could not be moved owing to the swelling caused by the fatigue of the journey.<sup>27</sup> At that moment, for quick heel of Rājyaśrī, the foresters applied different medicinal herbs, like red arsenic to the swollen eyes.<sup>28</sup> The *Aṣṭāṅgahṛdayasaṃgraha* also prescribes it.<sup>29</sup>

<sup>22</sup> *Atharvaveda*, XII.1.127

<sup>23</sup> [a] meghamayā iva kṛtaśikhaṇḍikulakolāhalāḥ, *Harṣacarita*, VIII.p.127

[b] ...jaladharaṃ garjitāḍambaraṇām, darpaśātamapaśyat, *Ibid.*, II.p.31

<sup>24</sup> *Ibid.*, p. 562

<sup>25</sup> *Mahābhārata*, Śāntiparvan, Mokṣadharmaparvan, 184.17

<sup>26</sup> ....pārṣṇipraviṣṭaśaraśalākāśalyaśūlasaṅkocitacakṣuṣā.....

kuśakusumāhatilohitānām śvayatāmakṣṇām....., *Harṣacarita*, VIII.p.131

<sup>27</sup> ..cādhvanīnaśramaśvayathuniścalacaraṇena....., *Ibid.*

<sup>28</sup> lepīkṛtamaṇḥsīlena ca....., *Ibid.*

<sup>29</sup> dāhopadeharāgāśruśophaśāntyai viḍālakam.

kuryātsarvatta pattailāmaricasvarṇagairikaiḥ.[2]

.....manohvāphalinīkṣaudraiḥ kaphe sarvaistu sarvaje.[3] *Ayurveda*, uttarsthān.Ch.16

Bāṇa gives the description of human physic with the natural colours. Queen Yaśomatī's feet were radiant in her pregnancy so it is compared with the lotus flowers.<sup>30</sup> In the description of Vindhya forest, he compares dark shades of the trees with the collyrium and with the darkness of the hell (*pātāla*).<sup>31</sup> Again the colour of Dhātākī flower is compared with the blood; therefore, the young lions licked that flower in their greed for blood.<sup>32</sup>

### 7.3 Environmental Awareness:

Environmental awareness of the people during Bāṇabhaṭṭa's time has been revealed through the description of the foresters of the Vindhyāṭavī. The foresters were giving more attention to the wild animals and the trees. It was because, the writer mentions, that they fully depended on the forest only, and collected their entire essential daily livelihood from the forest. They made their huts with the help of slips (*poṭa*) of bamboo, leaves (*dala*), stalks and reeds (*śara*) and *nala* (a kind of reed).<sup>33</sup> They collected different types of seeds from the jungle such as seeds of wild corns, lotuses, betel nuts etc.<sup>34</sup> they also gave attention to the wild animals and brought them up just like their family members. Those animals were *māludhāna* (a kind of serpent), wild cats (*vanaviḍāla*), *nakula* etc.<sup>35</sup> The people planted the *agasti* tree in their courtyard (*āṅgana*), and there were tanks constructed under this tree in which were thrown cakes (*pūpikā*) for the birds.<sup>36</sup> The forest settlement collected the

<sup>30</sup> kamalalobhanilīnairalibhiriva .....caraṇau, *Harṣacarita*, IV.p.59

<sup>31</sup> [a] añjanacālā iva pallavitā, *Ibid.*, VIII.p.127

[b] pātālandhakārārāśaya iva...., *Ibid.*

<sup>32</sup> rudhirāhutibhiriva pāribhadradruma.....vibhāvasan, *Ibid.*, II.p.23

<sup>33</sup> [a] veṇupoṭadalalanakalitaśaramayavṛtīvihitabhitribhiḥ..., *Ibid.*, VII.p.124

[b] velāvanalatāgrhodarapulīnaparisareṣu..., *Ibid.*, IV.p.61

<sup>34</sup> samnihitanalaśālīśālūkakhaṇḍakumudabṭjavenutaṇḍulaiḥ, samgrhītataṁālābṭjaiḥ..., *Ibid.*, VII.p.124

<sup>35</sup> poṣyamānavanabiḍāla māludhānanakulaśālījātajātakadibhiraṭavīkuṭumbinām grhairupetaṁ...., *Ibid.*

<sup>36</sup> āṅganāgastistambhatalaviracitapakṣipūpikāvāpikai..., *Ibid.*, VII.p.124

woods from the woodland<sup>37</sup> and the ladies were garlanding the wild flowers and then went to sell them to the nearer villages.<sup>38</sup> It is mentioned that there were foresters in the forest<sup>39</sup> and the *mahattara* (village headmen) protected the musk-deer,<sup>40</sup> which shows how deep the people had given attention to the animals.

### 7.3.1 Plants and Day to Day Life:

Again, it is seen that the people of the 7<sup>th</sup> century A.D., prepared their essential daily livelihood from the different parts of the plants. The servants of emperor Harṣavardhana prepared a hut for him which was made of bamboo, grass etc.<sup>41</sup> when they were on their army expedition. Again, at that time, people used the bower as a house. In this context, the writer mentions that in those cursed moment, Devī Sarasvatī used the bower as her house and she slept on the leaves of the trees.<sup>42</sup> It is mentioned that people used cane to make the seats and chair.<sup>43</sup> The gatekeeper of the royal palace used the sticks which were made of the cane, known as *bahuvetṛiṇi*.<sup>44</sup> The writer mentions about some useful boxes made from parts of the body of the plants and animals, which were used by the people of the then society. They were such as-a large bamboo box known as *karaṇḍa*,<sup>45</sup> ivory boxes

<sup>37</sup> naikaṭīkakutumbikalokena kāṣṭhasaṃgrahārthamaṭavūṃ praviśatā, *Ibid.*, VII.p.123

<sup>38</sup> ..pravicitavividhavanaphalapuritapīṭakamastaka.....vikrayacintāvyagrābhīrgrāmeyakābhīḥ....,  
*Ibid.*, VII.p.124

<sup>39</sup> vanapāla.....upavanairabhirāmaḥ, *Ibid.*, III.p.42

<sup>40</sup> mṛgamadaparimalavāhimṛgaroma.....mahattaraiḥ sthīrīkṛtaḥ, *Ibid.*, III.p.43

<sup>41</sup> nātidūre ca nagarādūpasarasvatī nirmite mahatī tṛṇamaye.....mandire prasthānamakarot,  
*Ibid.*, VII.p.108

<sup>42</sup> [a] śīlātale sanāthe taṭalatāmaṇḍape gṛhabuddhiṃ babandha, *Ibid.*, I.p.8

[b] .. ...śayanakāle kiśalayaśayanamabhajat, *Ibid.*, I.p.13

<sup>43</sup> [a] bhavanātapasairiva sannihitavetrāsannaiḥ, *Kādambarī*, p.206

[b] ..itakaragrūhīvetrāsanaṃ maskarīṇamadrākṣīt, *Harṣacarita*, p.77

[c] ....samupaviśya vitatavyāghracarmaṇi bhadṛāsane... , *Ibid.*, p.108

<sup>44</sup> *Ibid.*, p.77

<sup>45</sup> *Ibid.*, p.62

(*dantaśapharuka*), boxes made from small *khadira*<sup>46</sup> fibers. Again, the fan, blown for the king, was made from the *camarīmṛga*, known as *cowar*.<sup>47</sup> The servant known as *cāmaragrāhiṇī*<sup>48</sup> operated the *cowar*. The foresters used the skin of tiger (*vyāghracarma*) to seat.<sup>49</sup> They used to wear fine bark robes of tree or bark garments as a sign of forest life.<sup>50</sup> It is found that in the cursed time Devī Sarasvatī was adorned with the bark of the tree.<sup>51</sup> The writer describes about *vandanamālā*<sup>52</sup> and *vanamālā*<sup>53</sup> which were, respectively, an auspicious garland fixed on the outer gate of a mansion, and a garland used as necklace. The author mentions about *vanamālā*<sup>54</sup> in his gadyakāvyas the *Kādambarī* and the *Harṣacarita*.

### 7.3.2 Flowers and Worship:

In Bāṇabhaṭṭa's time, the people also used flowers to worship the god. In religious worships, flowers were considered to be the best object of *argha* for the deities. In the *Harṣacrita*, description is found that Devī Sarasvatī offered eight-flowers i.e., *aṣṭapuṣpikā* when she performed usual daily rites.<sup>55</sup> Here, *aṣṭapuṣpikā* i.e., a bunch of eight flowers represents the eight forms such as- *avani* (Earth), *pavana* (Air), *vana* (Water), *gagana* (Sky), *dahana* (Fire), *tapana* (Sun), *tuhina kiran* (Moon) and *yajamāna* (Man). King Prabhākaravardhana offered prayer with a

<sup>46</sup> *Ibid.*

<sup>47</sup> *Ibid.*, IV.p.60

<sup>48</sup> *Ibid.*, p.34,60,77

<sup>49</sup> [a] *vyāghracarmanyupaviṣṭam*,

*Ibid.*, p. 46

[b] *bhairavācāryorapi* .....*vyāghrajinamabhajat*,

*Ibid.*, III.p.48

<sup>50</sup> *bahatu balkale*...

*Ibid.*, V.p.88

<sup>51</sup> *devī*.....*kalpadrumadukulavalkalaṁ vasānā*....,

*Ibid.*, I.p.3

<sup>52</sup> ....*bandanamālākālāpā ivābaddhanta digdāreṣu*....,

*Ibid.*, p.111

<sup>53</sup> ...*banamālikāmiva vandhām dhārayantī*....,

*Ibid.*, I, p.14

<sup>54</sup> [a] *ubhayapārśasthāpitotpallavamukhapūrṇahemakalaśam*...., *Kādambarī*, p.281

[b] *vedīvinīhitapallava*.....*baddhavanamālādāmni*,

*Harṣacarita*, VII.p.108

<sup>55</sup> *pañcābrahmapuraḥcarām*.....*dhruvāgūtigarbhāmavanipavanavanaganadahana-*

*tapanatuhinakiraṇayajamānamayīrmūrtirṣṭāvapi dhyāyantī suciramaṣṭapuṣpikāmadāt*, *Ibid.*, I.p.8

bunch of red lotuses to the Sun.<sup>56</sup> In this context; reference may be made to the *Mahābhārata*, which says that the trees pleased the Gods with the flowers, the ancestors with fruits and the guests with shade.<sup>57</sup> Bāṇabhaṭṭa also performed some auspicious rites, when he set out from his native place Prītikūṭa. At that time, he had offered flowers (*kusuma*) with other things viz., *dhūpa*, light (*pradīp*) etc. to god Śiva.<sup>58</sup> It was found in the *Agnipurāṇa* that the leaves of some plants such as *bilvapatra*, *śamīpatra*, *tamāla*, *utpala*, *śāra* etc. were used for religious purposes.<sup>59</sup> It implies that attempts to preserve such type of plants were exercised keeping in mind that these were of utmost necessity for worship. In the *Yajurveda*, the concept of conservation of forest is reflected in this prayer- *vrkṣānām pataye namaḥ*.<sup>60</sup>

### 7.3.3 Restriction of Entering into the Forest:

At that time the kings had not been allowed to hunt in all forests. Only in some of the forests they could hunt. A description is found that Harṣavardhana had gone to hunt the tiger, lion etc. in the foot of the Himālaya.<sup>61</sup> In the *Harṣacarita*, Bāṇa not only describes the positive side of the environment, but he also describes the negative side of it; that sometimes the king's servants cut the earth up in many parts in all directions for the benefit of their purposes, so that the kings victorious armies could march in various directions. But it was only the broad roads that separated the several provinces. At that time, rivers, banks, clumps of thousand grasses, hills and forests all these served as boundaries to demarcate one province from another. But

<sup>56</sup> pratidinamudaye dinakṛtaḥ .....svahrdayeneva sūryānuraktena raktakamalaśaṇḍenārcām  
dadau, *Ibid.*, IV.p.58

<sup>57</sup> puṣpitāḥ phalavantaśca tarpayantiha mānavan |  
vrkṣadām putravat vrkṣastarpayanti paratra tu || *Mahābhārata*, anuśāsanaparvan, ch. 58.30

<sup>58</sup> devadevasya virupākṣasya .....surabhikusumadhūpagandha..... pradīpakavahulām  
vidhāya pujām paramayā bhaktyā.... prītikūtānniragāt, *Harṣacarita*, II.p.25

<sup>59</sup> *The Agnipurāṇa*, 202.6-10

<sup>60</sup> *Yajurveda*, 16, 17-20

<sup>61</sup> praviṣṭe ca kailāṣaprabha.....kesariśaarabhaśārdūlavarāhabahuleṣu... tuṣāraśailopakāṇṭhe...  
.kriya-nmr̥gayām .....cakāra... .niḥśvāpadānyaranyāni, *Harṣacarita*, V.p.74

these were all removed by king's servants sometimes. It has been found that, king Puṣpabhūti's servants cut up the Earth.<sup>62</sup>

The author describes the panic and devastation caused by the royal progress (Harṣa's army expedition) to the king's own home territory. The field was covered with the cultivation of beans (*māṣa*) and the raw-sugar (*ikṣu*) and the soldiers plugged and destroyed them which had been very harmful for the villagers.<sup>63</sup> But it is described in the *Matsyapurāṇa*, that the cutting of tree without valid reason or burning of forest product was totally banned.<sup>64</sup> It is supported by Manu<sup>65</sup> and Yājñavalkya<sup>66</sup> also.

Again, the writer mentions something about *dāvāgni* i.e., the forest was burnt in summer season due to very hot temperature and then the fire burnt up the woods, leaves etc. which were inside the forest, and extinguished all.<sup>67</sup> Bāṇabhaṭṭa also describes the situation so beautifully that due to the hot summer Kāmadeva's (Madan) *kusumaśara* also had become joyless, and he got rest in the corner of a tree with all his amenities.<sup>68</sup> Also, the whole atmosphere changed due to the summer, i.e., sank was low<sup>69</sup> etc. In this context, he describes about the village Mallakūṭa; when

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<sup>62</sup> yaśca sarvāsu dikṣu samīkṛtasarittatavaṭaviṭapāṭavītaruṭṇagulmavalīmīkagirigahan-  
airdaṇḍayātrāpathaiḥ .....bhṛtyopabhogāya vyabhajateva vasudhām vahudhā, *Ibid.*, IV.p.56

<sup>63</sup> [a] dāsaka, māsinadamuto drāgdrātreṇa mukhaghāsapūlakam lunīḥ, *Ibid.*, VII.p.112  
[b] dhava, vāraya balivardān, vāhikarakṣitam kṣetramidam, *Ibid.*  
[c] mantharaka, khādiṣyati gataḥ sannikṣum, *Ibid.*  
[d] ....yathā na bhanakṣi phāṇitasthālīm, *Ibid.*

<sup>64</sup> *Matsypurāṇa*, 227.92-95

<sup>65</sup> sīmāvrkṣāmśca kurvīta nyagrodhaścatthakiṇśukam,  
gulmanveṇuśca vividhanśamīvalisthalāni ca.  
saran kubjakagulmanśca tathā sīmā na nasyati, *Manusamhitā*, 8.246-247

<sup>66</sup> nayeyurete sīmānām sthalangaratusadrumaiḥ  
setuvālmīkanimnasthisaityadyairupalakṣitam, *Yājñavalkyasmṛti*, II.151

<sup>67</sup> sarvataśca bhūribhastrāsahasrasandhukṣaṇakṣumita iva..... jvalitasūryamaṇiśakaleṣu  
śiloccayeṣu....pratyadṛśyanta dāruṇā dāvāgnayah, *Harṣacarita*, II.p.23

<sup>68</sup> kvacijjalitanetradhanadagghasakusumaśaramadanāḥ kṛtasthāṇusthitayah, *Ibid.*

<sup>69</sup> *Ibid.*, II.p.22

he reached in that village, at that time, there had been water crisis, and there were no leaves in the trees due to hot summer.<sup>70</sup> As the writer was a keen observer, he mentions that in that situation people not only wished to drink water but also were waiting eagerly for fresh air.<sup>71</sup>

#### 7.3.4 Herbs Used As Medicine:

Bāṇabhaṭṭa himself says that he had travelled different parts of India; and in that way he came into close contact with the nature.<sup>72</sup> Therefore he mentions about the different parts of the plants with brief description in the *Harṣacarita*, such as *kandamūla* (bulbous root,p.130), *śākhā* (branch,p.127), *pallava* (tender leaf,p.126), *patra* (petals,p.87), *vr̥nta* (petile), *stavaka* and *yuthā* (cluster of blossom,p.127), *pūlī* (a bundle,p.21,77), *keśara* and *raja* (filament,p.126), *phala* (fruits,p.130) *parāga* (pollen of flowers, p.127) *dala*, *kunda*, *mukula* (bud, p.127,31), *valkala* (bark,p.23) etc. According to the *Ṛgveda*, the plants were classified into three broad divisions' viz., *vr̥kṣa* (tree), *oṣadhi* (herbs) and *virudha* (minor herbs).<sup>73</sup>

Descriptions of plants of medicinal use are found for the first time in the *Ṛgveda*. The *Āyurveda* is related to the nature and in this treatment, herbs are mainly used. There are numerous herbs or medicinal plants used in this treatment. Description of some miracle herbs and wonder drugs are found in the *Carakasamhitā* and the *Suśrutasamhitā* (1000 B.C.). It is not possible to discuss about all the plants mentioned in the *Āyurveda*. Here, attention will be drawn to the information regarding some medicinal plants and other plants which were available in Bāṇabhaṭṭa's *Harṣacarita*.

<sup>70</sup> prathame'hani tu gharmaḥkalakāṣṭhaṁ nirudakam̐ niṣpatrapādapaviṣamaṁ....

mallakūṭanāmānaṁ grāmamagat,

*Ibid.*, II.p.26

<sup>71</sup> abhinavapaṭupāṭalamodasurabhiparimalaṁ na kevalaṁ jalam, janasya pavanamapi

pātumabhūdabhilaṣo divasakarasantāpat,

*Ibid.*, II.p.22

<sup>72</sup> sa...balatayā...deśāntarālokanakautukākṣiptahṛdayaḥ.....gṛhānniragāt,

*Ibid.*, I.p.19

<sup>73</sup> oṣadhi prati madadhvam puṣpvaṭiḥ prasuvāriḥ |

asvaiva sajitvarirvirudhaḥ parayismavaḥ ||

*Ṛgveda*, X.97.3



The medicinal plants were termed as *oṣadhi* in ancient India. *oṣadhi* is called the mother in the *R̥gveda*.<sup>74</sup> According to the *Agnipurāṇa*<sup>75</sup> - *oṣadhi* is used to mean those plants that bear fruits and die after the ripening of the fruits. The *Yajurveda* recommends not cutting down the *oṣadhi*.<sup>76</sup> The word *oṣadhi*<sup>77</sup> is mentioned many a times in the *Harṣacarita*.

Bāṇabhaṭṭa mentions in his *Kādambarī* that baby Candrāpīṭha's hair were dyed with an herb-mixture called *sarvoṣadhi*.<sup>78</sup> According to M. R. Kale- “*sarvoṣadhi* is a collection of various kinds of medicinal herbs such as *muṣṭa*, *campaka*, *candana* etc., pounded together. This is generally applied to the head of a young child.”<sup>79</sup> In the *Harṣacarita*, it is described that sage Bhairavācārya put-up a secret-thread (*mantrasūtra*) in his hand which was made from *oṣadhi*.<sup>80</sup> In the 7<sup>th</sup> century, Āyurvedic medicines were known as *bheṣaja*.<sup>81</sup> It is found that the merchants (*vyavahārini*) were busy in collecting the natural plants (*bheṣajasāmagrī*) to prepare the Āyurvedic medicine for king Prabhākaravardhana.<sup>82</sup> The doctor or physician was known as *vaidya*, *bhiṣaja* etc.<sup>83</sup> and the writer mentions a word *vaidyavyaṇjanā* i.e.,

<sup>74</sup> *R̥gveda*, X.97

<sup>75</sup> *oṣadhyah phalapakantah*,

*Agnipurāṇa*, 363.14

<sup>76</sup> *Yajurveda*, I.25

<sup>77</sup> [a] ātmocitasthānaniṣaṇṇāśca mahānto vividhoṣadhidharā bhiṣajo bhūdharā eva bhuvo

dhṛtiṁ cakruḥ,

*Harṣacarita*, IV.p.61

[b] śiśiroṣadharasacūrṇāvakīrṇasphaṭikaśuktiśaṅkhasaṅcchaye,

*Ibid.*, V.p.77

[c] aviralabāṣpapayaḥ pariplutalocanena pitṛparijanena vīkṣyamāṇo

vividhauṣadhidravadravagandhagarbhamutkkathatām .....tailānām ca pacyamānānām

.....tṛtīyaṁ kaksyāntaram,

*Ibid.*

<sup>78</sup> sarvaṣadhipiṇḍajaraṭilakeśo.....,

*Kādambarī*, p.106

<sup>79</sup> *Ibid.*, p.85

<sup>80</sup> vaddhavividhauṣadhimantrasūtrapaṅkinā salohavalayenaikapraakoṣṭhena.....,

*Harṣacarita*, III.p.47

<sup>81</sup> *Ibid.*, V.p.77

<sup>82</sup> bheṣajasāmagrī sampādanavyagrasamagra vyavahārini,

*Ibid.*

<sup>83</sup> [a] suṣeṇanāmānām vaidya,

*Ibid.*, V.p.76

[b] gateṣu ca bhisakṣa....,

*Ibid.*, V.p.80

person professing to be a doctor.<sup>84</sup> In the 7<sup>th</sup> century A.D., the physician had a great capacity to diagnose the diseases only observing the different symptoms of the patient.<sup>85</sup> Seeing the dark tongue of king Prabhākaravardhana they diagnosed that he was suffering from the great fever *sannipāta* which was a combined derangement of the three humours of the body (*vāta*, *pitra* and *kapha*).<sup>86</sup> So, it appears that people believed only in Āyurvedic treatment which was mainly related to the herbs. Different plants and herbs were mentioned very clearly in the *Harṣacarita*, which were used as medicine for quick heal of different physical problems or quick recovery of different diseases. Bāṇabhaṭṭa mentions various medicinal plants and herbs used for cooling down the body of the king. They were - *karpūra* (camphor powder, p.78), *sanālanīlotpalapūlī*... (Leaves, fibers and flowers of the lotuses, p.77), *prācīnāmalaka* (myrobalans, p.77), *mātuluṅga* (citron, p.77), *drākṣā* (p.77), *dāḍima* (p.77), *kamalakumudendīvaradalāni* (the red, white and blue lotuses, p.78), *haricandana* (fragrant and yellow sandal, p.78) etc. At that moment, the servants used the ice (*hima*), lotuses (*kuvalaya*) for quick cooling down of the king's head.<sup>87</sup> The Āyurvedic medicinal tablet was known as *pathya*.<sup>88</sup> Prabhākaravardhana said to his son Harṣavardhana that he could take his *pathya*<sup>89</sup> after he took the meal.

Here, some of the medicinal plants which are mentioned in different places in the *Harṣacarita* are given in tabular form with their Sanskrit names, Botanical terms, English terms, Assamese terms as collected from various Dictionaries and other sources. All of them were used in the Āyurvedic formulation contemporary to *Harṣacarita*. In this context, it can be mentioned that the author noted the word

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[c] ... bhiṣaja bhudharā...,

*Ibid.*, IV.p.62

<sup>84</sup> *Ibid.*, p.106

<sup>85</sup> ...asādhyavyādhilakṣaṇapadāni paṭhatā,

*Ibid.*, V.p.77

<sup>86</sup> atyuṣṇaniśvāsadagdhayeva śyāmāyamānayā rasanayā nivedyamānadāruṇasannipātārambham,

*Ibid.*, V.p.78

<sup>87</sup> [a] himalavairlimpa lalāṭam līlāvati,

*Ibid.*, V.p.80

[b] kapole kalaya kuvalayam...,

*Ibid.*

<sup>88</sup> *Ibid.*, V.p.79

<sup>89</sup> kṛtāhāre ca tvayyahamapi.....pathyam,

*Ibid.*

*puṭapāka*<sup>90</sup> i.e., a particular Āyurvedic method for preparing drugs. About *puṭapāka*, P. V. Kane describes- “the ingredients are wrapped up in leaves and then plastered over with clay. The whole is then roasted in the fire of a cow dung cakes.”<sup>91</sup>

TABLE: Some of the medicinal plants

	Sanskrit name	Botanical name	English name	Assamese name
a	<i>Āmalakī, Dhātrī</i>	Embilica eficalis Gaertn	Embilica myrobalan	Amalakhi
B	<i>Aśoka, Karṇapūraka</i>	Saraca asoca (Roxb.)	Ashoka	Asoka
C	<i>Candana, Malayaja</i>	<i>Santalum album L.</i>	Sandal wood	Chandan
D	<i>Tāmbūla, Pūga</i>	Areca Catechu Linn.	Betel nut	Tamol
E	<i>Palāśa</i>	Butea monspersma (Linn) Kuntze	Flame of the forest	Palash
F	<i>Kuśa, Vṛṣṭī</i>	Poa cynosuroides	Grass of lucky augury	kushavan
G	<i>Dūrvā, Bāruṇī, Sahasravīrya</i>	Cynodon dactylon Pers., Panicum dactylon	Dog grass	Duvari
h	<i>Bilva, Śrīphala, Sadāphala</i>	Aegle marmelos Corr.	Wood/golden Apple	Bael
i	<i>Agastya, Munidruma</i>	Sesbania grandiflora Pers	Larga flowered Agati	Bakphul
j	<i>Agaru</i>	Aquilaria agallocha Roxb.	Bark, Heart Woo	Sacigach
k	<i>karpūra</i>	Cinnamomum camphora	Camphor powder	Karpur

<sup>90</sup> . . . . . puṭapākagandha . . . . .

*Ibid.*, II.p.23

<sup>91</sup> *Ibid.*, p.244

**(a) Āmalakī, Dhātṛī, Emblica officinalis Gaertn, embilica myrobalan, amalakhi**

It is a fruit of much medicinal importance. According to *Vāmanapurāṇa*<sup>92</sup> one can survive only drinking the juice of the fruit *āmalaka*. It was used to treat various types of diseases like fever of different kinds,<sup>93</sup> breathing troubles etc. The *Harṣacarita* says it was used by the physician to prepare drugs for king Prabhākaravardhana.<sup>94</sup> It is a part of the famous Āyurvedic mixture *triphalā*. Bāṇabhaṭṭa says Sudṛṣṭi, one of his friend used *āmalaka* oil in his hair<sup>95</sup> and king Śūdraka also used *āmalaka* fruits as soap for washing his head.<sup>96</sup> According to *Agnipurāṇa*- juice of *dhatrī* is sternutatory in all diseases relating to the head.<sup>97</sup>

**(b) Aśoka, Karṇapūraka, Saraca asoca (Roxb.), Asoka**

During the time of Rājaśrī's marriage, the tops of the palaces were marked with tender mango and *Aśoka* leaves, and they (pillars) were made red with the *ālaktaka* dye placed on them.<sup>98</sup> The *ālaktaka* has a great medicinal value. The *Agnipurāṇa*, too, mentions that drinking *apala* of pulverized *punarnabhā* or *aśoka* together with honey, clarified butter and milk, would remove one's ailment.<sup>99</sup>

**(c) Candana, malayaja, Santalum album L., Sandal wood, Chandan**

It has great cooling effect. Bāṇabhaṭṭa notes that the attendants of king Prabhākaravardhana smeared his whole body with sandal-paste to relieve his fever, when he had been in his death-bed.<sup>100</sup> After bath, emperor Harṣavardhana's whole

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<sup>92</sup> *Vāmanapurāṇa*, 91.51

<sup>93</sup> *Garuḍapurāṇa*, 175.10

<sup>94</sup> *Harṣacarita*, V.p.77

<sup>95</sup> *tailāmalakasṛṇitamauliḥ*,

*Ibid.*, III.p.39

<sup>96</sup> *vāravilāsinīkaramṛditaṣugandhāmālakopaliptaśiraso rājñāḥ*,

*Kādambarī*, p.31

<sup>97</sup> *The Agnipurāṇa*, 279.40

<sup>98</sup> *vinyastālaktakapāṭalāmśca cūtāśokapallavalāñcitaśikharānudvāhavitardikā-*

*stambhānuttambhayadbhiḥ prārabdhavidhavyāpāram*,

*Harṣacarita*, IV.p.69

<sup>99</sup> *The Agnipurāṇa*, 286.15

<sup>100</sup> *aviratacandancārparāṇām paricārakaṇām.....dhavalaiḥ karaiḥ.....*,

*Ibid.*, V.p.78

body was besmeared with fragrant sandal paste at the time of his coronation.<sup>101</sup> It was also used as marks on the forehead at that time.<sup>102</sup> The writer mentions that people of the 7<sup>th</sup> century A.D. used the *candana* powder to increase their beauty.<sup>103</sup> According to the *Agnipurāṇa*- ‘*candana* was used with other plants (mentioned in the *Agnipurāṇa*) to cure the whiteness in the eyes.’<sup>104</sup>

**(d) *Tāmbūla*, *pūga***, Areea Catechu Linn., Betel nut, Tamol

In Bāṇabhaṭṭa’s time, the betel nut was used by the dancing girls to decorate their lips.<sup>105</sup> He mentions that king Harṣa’s close lips were made red with betel.<sup>106</sup> It is found in the *Agnipurāṇa* that, gargling with betel nut was used for the remedy of the defects in the tongue.<sup>107</sup>

**(e) *Palāśa***, Butea monsperma (Linn) Kuntze, flame of the forest, Palash

The *Agnipurāṇa* says that the oil of *palāśa* with honey is recommended for longevity<sup>108</sup> and that the piles would go, without any doubt, if the clarified butter boiled with dry ginger, pepper and long pepper mixed with *palāśa* in water, is used.<sup>109</sup> Again, Bāṇabhaṭṭa mentions that the *brahmacārī* used the *palāśadanda*.<sup>110</sup> The word *āṣāḍina*<sup>111</sup> implies the staffs of *aṣāḍa* i.e., *palāśa* (as a sign of a

<sup>101</sup> ...dhavalenācaraṇataścandanena śarīraṁ ...,

*Ibid.*, VII.p.108

<sup>102</sup> [a] .....candanalālātikābhiḥ,

*Ibid.*, IV.p.62

[b] haricandanarasaprakṣālite.....samupaviṣṭam,

*Ibid.*, II.p.32

<sup>103</sup> candanadhavalatanulatām,

*Ibid.*, IV. p.72

<sup>104</sup> *The Agnipurāṇa*, 286.15

<sup>105</sup> niḥśṛtatāmbula.....vārayoṣiti,

*Harṣacarita*, V.p.77

<sup>106</sup> bahalatāmbūlasinduracchuritayā.....uṣṭhamudrayā...,

*Ibid.*, VII.p.111

<sup>107</sup> *Agnipurāṇa*, 283.10

<sup>108</sup> *Ibid.*, 286.7

<sup>109</sup> *Ibid.*, 285.50b-51

<sup>110</sup> kuśāntu..... āṣāḍibhiḥ.....,

*Harṣacarita*, I.p.4

<sup>111</sup> *Manusamhitā*, II.45

*brahmacārī*). Āśvālāyana also prescribes the staffs of the *palāśa* tree for a *brāhmaṇa*.<sup>112</sup>

**(f) *Kuśa*, *Vṛṣṭī*, *Poa synosuroides*, Grass of lucky augury, kushvan**

*Kuśa* grass is mentioned as *vṛṣṭī* in the *Harṣacarita*.<sup>113</sup> *kuśa* was used as an artificial chair; sometimes the sages used it as bed in ancient time.<sup>114</sup> P. V. Kane comments - “a person in impurity was to sleep on a spare bed of mats, grass etc.”<sup>115</sup>

According to the *Amarakoṣa*- *bratināmāsanam vṛṣṭī*.<sup>116</sup> It means a seat of *kuśa* grass for ascetics. The *Agnipurāṇa* mentions that *kuśa* grass is beneficial in cleaning wounds.<sup>117</sup>

**(g) *Dūrvā*, *bāruṇī*, *sahasravīrya*, *Cynodon dactyl* on Pers., *Panicum dactylon*, Dog grass, Duvari**

The *Agnipurāṇa* informs about the importance of it. When soaked in ghee, it is beneficial in nasal diseases;<sup>118</sup> and the juice of *dūrvā* when inhaled is an excellent remedy for the bleeding of the nose.<sup>119</sup> Bāṇabhaṭṭa, too, mentions in his *Kādambarī* that all sides of the Vindhyaṛaṇya were full of *dūrvā* grass,<sup>120</sup> which had fine blades and was used for several sacred purposes.<sup>121</sup> It is described in the *Harṣacarita* that *dūrvā* was also used in secret purposes.<sup>122</sup>

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<sup>112</sup> *Āśvālāyanagrhyasūtra*, I.19.13

<sup>113</sup> *vṛṣṭīmapahāya sāvitrī samupatrasthau*, *Harṣacarita*, I.p.4

<sup>114</sup> *paryantasuptasaptarṣikuśaśayanasūcita...*, *Ibid.*, I.p.8

<sup>115</sup> *Ibid.*, p.184

<sup>116</sup> *Amarakoṣa*, II.7.46

<sup>117</sup> *Ibid.*, 285.33-34

<sup>118</sup> *Ibid.*, 279.39

<sup>119</sup> *Ibid.*, 283.6b-7

<sup>120</sup> *vāruṇīparigatā ca*, *Kādambarī*, p.38

<sup>121</sup> *Ibid.*, p.119

<sup>122</sup> *hūyamānapṛṣadājyalavaliptapracaladūrvāpallavam*, *Harṣacarita*, V.p.76

**(h) Bilva, śrīphala, sadāphala,** Aegle marmelos Corr., Wood /golden Apple, Beal

The *Agnipurāṇa* mentions that it is the best remedy for dysentery and discharge of blood and pain.<sup>123</sup> It also remedies for fever, indigestion, pain of the sides (of the body) and cough.<sup>124</sup> The Bilva tree is sacred to Śiva. At that time, the Bilva leaves were used to worship the lord Śiva.<sup>125</sup> According to the *Amarakoṣa-bilve śāṇḍilyaśailūṣau māluraśrīphalābapi*.<sup>126</sup>

There was the descriptions of many parks with valuable trees such as-Bīlvavātikā.<sup>127</sup> It is found in the description of Vindhyāranya in the *Kādambarī* that they were surrounded by the *Śrīdruma*.<sup>128</sup>

**(i) Agastya, munidruma,** Sesbania grandiflora Pers, Larga flowered, Agati, Bakaphul

The writer informs that forest settlement planted the *Agasti* tree in their courtyard (*āṅgana*), and there, tanks were constructed under that plant, in which were thrown cakes (*pūpikā*) for birds.<sup>129</sup> According to the *Āyurveda* the flower of the *agastya* is the best remedies for fever such as malaria, and headache etc.<sup>130</sup>

**(j) Agarū,** Aquilaria agallocha Roxb., Bark, Heart wood, Sacigach

The writer mentions that people used the bark of *Agarū* to write the *subhāṣita*<sup>131</sup> and the oil of *Agarū* was used as perfume<sup>132</sup> at that time. Again, it

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<sup>123</sup> *Agnipurāṇa*, 283.29

<sup>124</sup> *Ibid.*, 285.3-4

<sup>125</sup> bilvapallavadāmadalodvāhinaḥ, *Harṣacarita*, III p.54

<sup>126</sup> *Amarakoṣa*, II.4.32

<sup>127</sup> *Harṣacarita*, p.46

<sup>128</sup> śrīdrumopāśobhitā, *Kādambarī*, p.38

<sup>129</sup> āṅganāgastistambhatalaviracitapakṣipūpikāvāpikairvikīṇabadarapāṭalapāṭalaiḥ,  
*Harṣacarita*, VII.p.124

<sup>130</sup> *Banowsadhire Sikitsa*, p.98

<sup>131</sup> agarubalkalakalpitasāncayāni ca subhāṣitabhāñji pustakāni, *Harṣacarita*, VII.p.116

<sup>132</sup> kṛṣṇāgurutailasya ca...., *Ibid.*

mentions that the black aloe (*kṛṣṇāgaru*)<sup>133</sup> was used as collyrium also.

**(k) *Karpūra*, Cinnamomum camphora, Camphor powder, Karpur**

The writer mentions that it is used to have a sense of coldness, when one feels hot.<sup>134</sup> Therefore, description is found to use *karpūra* when king Prabhākaravardhana was in deep fever.

From the above discussion, it is found that *Harṣacarita* is very much concerned about the plants and herbs with great medicinal value. This work mentions that herbal plants were used as the remedies of the diseases.

## **7.4 Health and Hygiene Consciousness:**

In Bāṇabhaṭṭa's time, people also gave much attention to hygiene. It is found that when king Prabhākaravardhana had fall in great fever (*dāhajvara*), he had been transferred to a room which was known as *dhavalagrha*,<sup>135</sup> for his hygiene. The physician (*vaidya*) used different medicinal plants to cure the king. All the rooms were scented with different medicines<sup>136</sup> and his whole body was anointed with different medicinal herbs.<sup>137</sup>

It is seen, in the time of Yaśomatī's delivery, the houses had been washed with *cūnam* for hygiene. The palaces were washed with *cūnam*<sup>138</sup> and, also, she was shifted to another room (*kakṣa*) for her hygiene.<sup>139</sup> It is also found in the *Kādambarī* that in the lying-in chamber of queen Vilāsavatī, *nimba* (*ariṣṭataru*) and other medicinal things were being burnt for the purpose of purifying the air in the room.<sup>140</sup>

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<sup>133</sup> bhinnāñjanakṛṣṇasya kṛṣṇāguro...., *Ibid.*,p.117

<sup>134</sup> tuṣāraśilāśakalaśiśirasvacchasitasya ca karpūrasya, *Ibid.*

<sup>135</sup> *Ibid.*, V.p.78

<sup>136</sup> aviralabāṣpayaḥ pariplutalosana vividhausadhidravadyadrava... gandhamājighrannavāpa  
ṭṭīyam kakṣāntaram, *Ibid.*, V.p.77

<sup>137</sup> ...vividhausadhidhūlidhusaritaśarīrayā, *Ibid.*, V.p.78

<sup>138</sup> ...mahotsavadhiyeva dhavalayantyo bhavanam..., *Ibid.*, IV.p.61

<sup>139</sup> āsannoprasavamahotsavadhiyeva dhavalayantyo bhavanam..., *Ibid.*

<sup>140</sup> analapluṣyamāñāriṣṭatarupallavollasitarakṣādhūmagandham, *Kādambarī*, p.120



The people used water to clean their body. The writer mentions that Prince Rājyavardhana had washed his face.<sup>141</sup>

Moreover, at that time, the people knew the use of mercury. P.V. Kane comments- “Mercury if properly treated would make men mortal.”<sup>142</sup> The medicine specialist or chemist known as *rasāyana*<sup>143</sup> or *vaidya*, had advertised the features of their medicines through various agents.<sup>144</sup> Again, the writer uses the term *śvitrin* to imply leper i.e., suffering from white leprosy (*śvitra*), to indicate the skin diseases. At that time, patient’s physical condition was measured by comparing with a tree.<sup>145</sup> The author also mentions a leper person always hesitated to touch (*saṁkocita*) anything.<sup>146</sup>

#### 7.4.1 Herbs Used in Cosmetics:

It is found that the herbs were used in cosmetics during 7<sup>th</sup> century A.D. Herbal cosmetics have a great importance today also. The word *aṅgarāga*<sup>147</sup> was used for cosmetics. A brief description was found on the use of herbs in the time of Rājyaśrī’s marriage. The beauticians had used many herbs to make-up the bride with. They used a face-pack which was made from *ghṛta*, *kuṅkuma* etc. And they also prepared unguents for the face that produced special beauty, which was a medicine known as *balāśanā*,<sup>148</sup> made from *kakkula* (a fragrant berry), *jātiphala* (nutmeg) etc. According to the *Śaṅketa* commentary- *balāśanāpuṣpāyauśadhiḥ tatpakkam ghṛtam*

<sup>141</sup> pariṇanopanītena toyena .....kathamapi cakṣurakṣālayat,

*Harṣacarita*, VI.p.92

<sup>142</sup> *Ibid.*, p.534

<sup>143</sup> *Ibid.*, VI.p.106

<sup>144</sup> rasāyanarasābhiniवेशिनासा वैद्यव्याण्जानाḥ subahupuruṣāntaraprakāśitaśadhaḡaṇā

gaṇapatervideharājasutasya rājayakṣmāṇamajanayan,

*Ibid.*, VI.p.106

<sup>145</sup> śvitriṇa iva ploṣavicaṭadvalkaladhavalaśambūkaśuktayaḥ suṣkeṣu sarḥasu, *Ibid.*, II.p.23

<sup>146</sup> śaktimato’pi ścitiṇa iva saṁkocitakarayugalaṣya,

*Ibid.*, VII.p.120

<sup>147</sup> *Ibid.*, IV.p.69

<sup>148</sup> balāśanāgrtaghanīṛṭa kuṅkumakalkamiśritāmścaṅgarāgaṁllāvaṇyaviśeṣakṛnti ca

mukhalepanāni kalpayantībhiḥ kakkolamiśrāḥ sajātiphalāḥ.....,

*Ibid.*

*rakṣāratham kriyate*.<sup>149</sup> The writer mentions that princess Rājyaśrī used the *candana* powder to increase her beauty,<sup>150</sup> and, also she used the flowers as scent in her body.<sup>151</sup> It is also known that the saffron was used to mark the spots on clothes. The bridal dress was spotted with saffron paste i.e., some of the textures had been marked with spots of saffron paste.<sup>152</sup> *Candana* was also used as marks on the forehead at that time.<sup>153</sup> The writer mentions that people of the 7<sup>th</sup> century A.D. used the *candana* powder to increase their beauty.<sup>154</sup>

#### 7.4.2 Plants used As Ornaments:

Again, in Bāṇabhaṭṭa's time, flowers were used as ornament. It is described that a *brāhmaṇa* adorn his ear with *girikarṇikā* flower and the flowers were interwoven with the tips of *dūrvā* grass which were smeared with *rocanā*.<sup>155</sup> Devī Sarasvatī also adorned her ear with the flower of *Sindhuvāra*.<sup>156</sup> The writer describes that people had adorned their ears with the branches of *Śirīṣa* flowers, when they came to join the princess Rājyaśrī's marriage party.<sup>157</sup> Again, the *Bakula* flowers had been worn in the head.<sup>158</sup> It is mentioned in the *Amarakoṣa*<sup>159</sup> also. The writer mentions that in festive occasions, people wore the garland of flowers. On the occasion of wedding of the Maukharī king Grahavarman, his head was decorated

<sup>149</sup> *Ibid.*, p.224

<sup>150</sup> *candanadhavalatanulatām*,

*Ibid.*, IV.p.72

<sup>151</sup> *kusumāmodanirhāriṇīm...nirgatām*,

*Ibid.*, IV.p.71

<sup>152</sup> *aparairāravdhakuṅkumapaṅkasthāsakacchuraṇairaparairudbhujabhujīṣyā-  
bhajyamānabhaṅgurottariyaiḥ.....*,

*Ibid.*, IV.p.69

<sup>153</sup> [a] ....*candalalālāṭikābhiḥ*,

*Ibid.*, IV.p.62

[b] *haricandanarasaprakṣālīte.....samupaviṣṭam*,

*Ibid.*, II. p.32

[c] *sacandanatīlakāḥ.....*,

*Ibid.*, IV.p.63

<sup>154</sup> *candanadhavalatanulatām*,

*Ibid.*, IV.p.72

<sup>155</sup> ....*racanacitra..... dūrvāgrapallavagrathita girikarṇikākusuma kṛtvā karṇapurāḥ*, *Ibid.*, II.p.25

<sup>156</sup> *Ibid.*, I.p.2

<sup>157</sup> *śirīṣakusumastavakakarṇapuraiḥ....*,

*Ibid.*, IV.p.63

<sup>158</sup> *skandhāvalambamānakesaramālāḥ....*,

*Ibid.*, I. p.3

<sup>159</sup> ..... *pumṇāge vakule nāgakesare*,

*Amarakoṣa*, I.10,43

with the garland of *Mallikā* flower.<sup>160</sup> The people of the city also decorated themselves with different types of flowers in their heads, in their ears etc. when they went to Rājyaśrī's marriage party.<sup>161</sup>

## 7.5 Flora:

From the ancient times and till date, people are giving importance to flora. They make good names such as- Jutikā, Mallikā etc. Flora was so important in the pauranic time that the people, even the dvīpas and janapadas were named after some plants.<sup>162</sup> The study of the *Harṣacrita* reveals that in 7<sup>th</sup> century A.D. India was covered with long betel of forests. In the *Harṣacrita*, the writer Bāṇabhaṭṭa has given very interesting description of Vindhya<sup>163</sup>; such that seeing the beauty of this forest the *vanadevatā* came to have entertained there.<sup>164</sup> In the *Kādambarī* also, there are many names of trees and plants mentioned while giving the description of Vindhya forest.<sup>165</sup> It is found in the *Matsyapurāṇa* also that the gods and the goddesses liked to live in and around floral environment.<sup>165</sup> In this context, various types of flora were referred in the *Harṣacrita*. They are mentioned in brief below-

### 7.5.1 Trees:

*Udumbara* (p.21), *śālmali* (p.124), *candana* (p.108), *agaru* (bark, p.116), *nālikela* (p.118, 126), *sahakāra* (mango tree, p.123), *gauśīrṣa* (a kind of fragrant sandal, p.117), *rodhra* (p.124), *ikṣu* (p.123), *śāladruma* (a big tree, p.125), *khadira* (a very tough tree, p.125), *nameru*, *sarala* (pine tree, p.126), *mucukunda* (p.127), *devadāru* (p.127), *tāla* (p.127), *karañja* (a wild tree, p.23), *sadāphala* (a kind of tree, p. 126) etc.

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<sup>160</sup> utfullamallikāmuṇḍamālāmadhyādhyāsita kusumaśekharaṇa śirasā, *Harṣacarita*, IV.p.71

<sup>161</sup> samuṇḍamālikāḥ, sakarṇapallavaḥ....., *Ibid.*, IV.p.63

<sup>162</sup> jambudvīpeti samjñā syāt phalāni jambā gajopamam, *Agnipurāṇa*, 108.13

<sup>163</sup> indranīlamayaḥ prasāda iva vanadevatānām, *Harṣacarita*, VIII.p.127

<sup>164</sup> *Kādambarī*, p.36-40

<sup>165</sup> *Matsyapurāṇa*, 106.11

### 7.5.2 Plants:

*Vidārī* (p.131), *śatāvarī* (known as *nārāyaṇī*, p.131), *agaru* (bark, p.116), *kṛṣṇāgaru* (black aloe, p.116), *kadalikā* (plantain tree, p.549), *tāmbula* (betel, p.121), *bijadhāni* (granaries of wild corn, p.123), *picavyānā* (a cotton plants, p.124), *kalpadruma* (p.34), *kuṣṭha* (p.124), *snuhā* (a milk hedge plant, p.124), *urubuka* or *eraṇḍa* (castor plant, p.124), *agasti* (p.124), *syāmalatā* (p.127), *nāgadamana* (p.126), *hiṅgu* (p.126), *kapikacchū* (p.22), *kalpalatā* (a mythical plant, p.132), *kalpavṛkṣa* (p.132), *vacā*, *vaṅgaka*, *suraja* (p.124) etc.

### 7.5.3 Flowers:

Bāṇabhaṭṭa describes a significant flower known as *aṣṭapuṣpikā*<sup>166</sup> in both his gadyakāvya in the *Harṣacarita* and in the *Kādambarī*. Here, *aṣṭapuṣpikā* is a bunch of eight flowers. Other various flowers are *Navamallikā* (Jasmine, a white flower of the hot season, p.139), *pāṭala* (a kind of fragrant summer flower, which sent is very strong, p.23), *karṇikāra* (a flower with excellent colours but no fragrance (people also adorn it) p.126), *ketakī* (p.137), *sephālikā* (p.127), *kuṭaja* (p.127), *raktāśoka* (p.126), *yuthikā* (p.125), *campaka* (p.126), *mandāra* (p.23), *madhuka* (p.124), *mallikā* (p.137), *dhātakī* (p.124), *kamala*, *padma* (a pale lotus, p.108, 28, 69), *kumuda*, *kaumudī* (a white night lotus, p.60, 117, 71), *kuvalaya* (a blue lotus, p.61), *kairava* (white lotuses that expand it nightfall, p.93), *tagara* (p.118), *kadamba* (p.127), *kiñcuka* (p.124), *pārijātaka* (p.62), *kuravaka* (p.135), *sindhuvāra* (p.2), *śirīṣa* (p.63), *kāśa* (p.137), *bandhuka* (a kind of red flower, p.93) etc.

### 7.5.4 Grasses:

*Kuśa* (p.35, 130), *durvā* (p.108), *śāra* (p.131), *kāśa* (p.123), *darbha* (p.133), *lāmajjaka* (a kind of fragrant grass, p.124), *gavedhukā* (a grass eaten by cattle, p.124), *valvaga* (p.124), *garmut* (p.124), *nala* (a kind of fragrant grass), *vaṁśa* (bamboo) etc.

<sup>166</sup> [a] śuciram aṣṭapuṣpikāmadat,

*Harṣacarita*, I.p.8

[b] atiroṣanatayā adācidadurnyāstaṣṭapuṣpikāpātotpādita rodhena, *Kādambarī*, p.227

### 7.5.5 Creepers:

*Śyāmalatā* (p.125), *lavalī* (p.127), *kaṭuka* (long and black pepper, p.120) etc.

### 7.5.6 Vegetables:

*Pīlu* (p.127), *śāka* (vegetables or leaves and shoots of bamboo, p.113), *trapuṣa* (cucumber, p.123), *lakuca* (a bread fruit tree, p.128) etc.

### 7.5.7 Crops:

Various types of crops are also mentioned in the *Harṣacrita*. They are *nīvāra* (a wild rice growing without cultivation, p.21,128), *śāli*, *ṣaṣṭhika* (a kind of rice, p.123), *vanyadhānya* (wild corn, p.123), *rājamāṣa* (a kind of bean, p.123), *khaṇḍa* (candied sugar, p.113), *śyāmāka* (a king of grain, p.21) etc.

From the description of flora it may be said that the flora was an integral part of life.

## 7.6 Fauna:

In the *Harṣacrita*, Bāṇabhaṭṭa has also given the description of different types of animals. He mentions them in the descriptions of Vindhyātavī and the foot of the Himālaya. To indicate the animals, the writer uses the term *śvāpada*.<sup>167</sup> Of the domestic animals, the following names are noted in the *Harṣacrita*- *kramelaka* (camel, p.42), *karabha* (p.42), *sairibha*, *gaura*, *mahiṣa* (buffalo, p.42,123,124,126), *śākkara* (oxen, p.123), *mṛgarāja* (goats, p.126), *māludhāna* (a type of serpent, p.124), *biḍāla* (cat, p.124), *karabha* (camel, p.109), *śaśa* (rabbit, p.113), *śvāna*, *kauleyaka* (dogs, p.110) etc.

The wild animals mentioned in the *Harṣacrita* are- *arati* (languor, p.78), *sāra* (reed, p.130), *śarabha* (a kind of deer, p.66,74), *vanamahiṣa* (p.76,130), *acchabhalla* (bear, p.125), *varāha* (p.113,126), *kṛṣṇasāra* (p.127), *raṅkava* (p.128), *camaru* (a kind of deer, p.128), *gavaya* (seems like oxen, p.128), *ruru* (a kind of deer, p.128),

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<sup>167</sup> *Kādambarī*, p.123

*kṛṣṇasāra* (spotted antelope, p.64), *golāṅgula* (an ape with a dark face and a tail like a cow's or may be a kind of monkey, p.128), *hariṇa*, *mṛga* (deer, p.2,23,74), *vyāghra*, *śārdūla* (tiger, p.118,74), *kapila* (p.23), *kesari*, *simhī*, *simha* (lion, p.74), *parjanya* (frog, p.92), *vādhṛīṇasa* (rhinoceros, p.113) etc.

The word *turaga* (p.74), *vājin* (p.77), *haya* (p.122) etc. are used by Bāṇabhaṭṭa to refer to the horses. Besides, the prose-writer specially points out the excellent breeding of horse from Kāṃboja. He describes that king Harṣa's royal stable (*mandura*) was filled with different types of horses from different countries.<sup>168</sup> Again in his *Kādambarī*, he gives the elaborate description of the horse Indrāyudha<sup>169</sup> and the king's favorite elephant Darpaśāta, which stayed in the king's royal palace.<sup>170</sup>

In his gadyakāvyas, different names of the elephant, such as- *kariṇ* (p.71,122), *dantin* (p.109), *gajendra* (p.91), *kuñjara* (p.92) *anekapa* (p.109), *mātaṅga* (p.69), *hastika* (p. 109) etc, are to be found.

### 7.6.1 Birds:

The prose-writer Bāṇabhaṭṭa uses the words *śakuni* (p.23), *khagā* (p.22), etc. to indicate the bird. According to the *Amarakoṣa*- *khage vihaṅgāḥ*.<sup>171</sup> At that time, the birds like Parrot (*śuka*) and Maina (*sārikā*) etc. were also trained by making them repeatedly hear the teacher's reciting of the Vedic mantras. The birds could correctly imitate the recitation of those Vedic mantras. Students could take lessons from trained birds, instead of from teachers, in leisure. Those birds helped the ṛtvijas to give leisure during the time of sacrifices (*yāga*) also.<sup>172</sup> Therefore, people were very fond of these two birds to tame them. Again, in the Vindhyāṭavī cuckoo was singing the sweet song on the top of the trees.<sup>173</sup> The writer describes about different types of

<sup>168</sup> bhupālavallabhaisturaṅgairāracitām mandurām vilokayan, *Harṣacarita* II.p.29

<sup>169</sup> *Kādambarī*, p.129-131

<sup>170</sup> gatvā ca taṁ pradeśaṁ..... durādeva darpaśātamapaśyat, *Harṣacarita*, II.p.31

<sup>171</sup> *Amarakoṣa*, p.II.5, 32

<sup>172</sup> śukasārikāvadyadhyayanādiyamānopādhyāyaviśrāntisukhāni, *Harṣacarita*, I.p.21

<sup>173</sup> kalakokilakulakavalitakalikodgamāḥ, *Ibid.*, VIII.p.127

the birds and animals, which lived in the royal palace; and queen Yaśomatī brought them up as her own sons and loved them very-much.<sup>174</sup>

Again, at that time, people believed that some birds as the signs of auspiciousness. The writer mentions in the time of emperor Harṣavardhana's army expedition, the flight of *cāṣa* bird to the right of a person on a journey were taken as an omen indicating prosperity.<sup>175</sup> Some birds, however, indicated the bad omens, such as the cry of the crow was an evil omen.<sup>176</sup> The *Vṛhatsamhitā* also supports it.<sup>177</sup> Besides these, many other birds' name are mentioned by the writer Bāṇabhaṭṭa, which were available in his time. They are such as- *kapota* (pigeon, p.70), *hārīta* (pigeon, p.10), *śikhāṇḍī*, *mayura* (peacocks, pp.16,127,104), *cakravāka* (p. 93), *kalahaṃsa* (p.93), *vikira* (p.23), *ariṣṭa*, *kāka*, *vāyasa*, *kāku* (crow, p.78,120,16), *kauñca* (p.137), *cāṭaka* (p.127), *bhurūṇḍa* (p.128), *nīlāṇḍaja* (p.128), *kokila* (p.120), *jīvañjīvaka* (p.117), *rājaśuka* (a variety of parrots, p.124), *vadhūladvā* (female sparrows, p.123), *baka* (cran, p.18), *kīra* (a parrot uttering words without understanding the meaning, bragging, p.18), *gṛdhra* (vulture, p.139) etc.

### 7.6.2 Insects:

*Pataṅga* (a moth flies against the flame of a lamp, p.102), *mākṣika*, *madhukara*, *aliñjara* (bees, p.48,123,122), *bhramara* (p.71,124), *jhilikā* (P.22), *kṛmi* (a despicable creature, p.121) etc. are referred in the *Harṣacarita*.

<sup>174</sup> [a] bhrātaḥ pañjaraśuka, yathā na vismarati māmā...,

*Ibid.*, V.p.83

[b] sārīke, svapne naḥ samāgamah...,

*Ibid.*

[c] ....kasya samapayāmi gṛhamayūrakam,

*Ibid.*

[d] amba, sutaballālanīyamidaṁ haṁsamithunaṁ...,

*Ibid.*

[e] mātṛbatsale.....gṛhaharīṇike...,

*Ibid.*

[f] ...kim kimiti pṛcchamāneva .....bhavanahaṁsībhiḥ,

*Ibid.*, V.p.82

[g] .....samupadiśyamāna...gṛhasārasībhiḥ...,

*Ibid.*

<sup>175</sup> ...cañcanto maricayaścāṣarāśaya iva suśakunasampādanāya celuḥ,

*Ibid.*, VII.p.111

<sup>176</sup> ...dāruṇi dāruṇaṁ rarāṇa vāyasaḥ,

*Ibid.*, V.p.75

<sup>177</sup> *Vṛhatsamhitā*, 95.19

### 7.6.3 Reptiles:

*Ajagara* (snake, p.125), *gaudhera* (young lizard, p.128), *kamaṭṭha* (tortoise, p.141), *bhujaṅga* (snake, p.36), *ahīramanī* (a serpent with two heads, p.125), *makarikā* (crocodile, p.3), *parjanya* (p.92) etc. are also mentioned in the *Harṣacarita*.

The study of the *Harṣacarita* of Bāṇabhaṭṭa reveals the fact that India was then covered with long belts of forests. The word *aṭavī*<sup>178</sup> has been used to indicate the long belt of forest. The forest was covered with cackling of the birds, as in the seasons of spring (*vasanta*).<sup>179</sup> Also many rare species were found in the reserves and some were living with the people in the 7<sup>th</sup> century A.D. People gave the same respect to all the things of their surrounding atmosphere. The writer gives the description of Daṇḍakāraṇya in his *Kādambarī* that Sīta, the wife of Rāma brought up a deer as like as her own son<sup>180</sup> and, even today, the old deer of the forest reminds the twang of Rāma's bow.<sup>181</sup> Again, he mentions that people planted trees and brought them up as their own son. In this context, the writer describes that Lopāmudrā, the wife of Agastya, planted trees in the Daṇḍakāraṇya and showered water on them with her own hands.<sup>182</sup>

Moreover, at that time people planted various types of plants in their home-gardens (*gr̥havātikā*, *kedārikā*).<sup>183</sup> From the above discussion, it may be inferred that

<sup>178</sup> [a] tanayā iva aṭavījātā vindhyasya, *Harṣacarita*, VIII.p.127

[b] aparimitavahulapatrasamścayāpi saptaparnabhūṣitā.....puṣpavatyapi pavitrā  
vindhyāṭavī nāma, *Kādambarī*, p.40

<sup>179</sup> prakāṭitavividhavihaga.....vasanta ivopavanaiḥ kriyamānakolāhalah,  
*Harṣacarita*, IV.p.71

<sup>180</sup> jānakī sambardhitā jṛṇamṛgāḥ..., *Kādambarī*, p.43

<sup>181</sup> adhunāpi yatra....cāpaghoṣasya smaranto .... jṛṇamṛgāḥ, *Ibid.*

<sup>182</sup> tasyām daṇḍakāraṇyaḥntapāti.....mahāmuneragastyasya bhāryayā lopāmudrayā  
svayam.....karapuṭasalilasekasamvardhitaiḥ ....pādapaiḥ..., *Ibid.*, p.41-42

<sup>183</sup> [a] .....urubūkavacāvaṅgakasurasasūraṇaśigrugranthiparnagavedhukāg-  
armudgulmagahanagr̥havātikaiḥ, *Ibid.*, VII.p.124

[b] ....sekasukumārasomakedārikāharitāyamānapraghanāni, *Ibid.*, II.p.21



people knew that the plantation had got many positive aspects for our surrounding environment and it would help not only on individual, but the society and ecosystem at large measure.

# *Chapter 8*

## **COMPARATIVE SOCIETY AS DESCRIBED IN THE KĀDAMBARĪ AND THE HARṢACARITA**

### **8.1 Similarities between the Two Societies**

- 8.1.1 Men and Women**
- 8.1.2 Duties of the Kings**
- 8.1.3 Caste and Āśrama**
- 8.1.4 Economic Condition**
- 8.1.5 Religion and Religious Cults**
- 8.1.6 Vedic Practices and Sacrifices**
- 8.1.7 Art and Architecture**
- 8.1.8 Food and Drinks**
- 8.1.9 Flora and Fauna**

### **8.2 Dissimilarities between the Two Societies**

- 8.2.1 Life of the People**
- 8.2.2 Position of Son and Daughter**
- 8.2.3 Customs and Sacraments**
- 8.2.4 Festivals**

# Chapter 8

## COMPARATIVE SOCIETY AS DESCRIBED IN THE KĀDAMBARĪ AND IN THE HARṢACARITA

The *Kādambarī* and the *Harṣacarita* are composed by the same author, Bāṇabhaṭṭa. Although, both the books are gadyakāvya, the *Kādambarī* is a *kathā*, and the *Harṣacarita* is an *ākhyāyikā* respectively. According to *Amarakoṣa* the theme of a *kathā*<sup>1</sup> is imaginary and fanciful, and hence has little historical value, but the theme of an *ākhyāyikā*<sup>2</sup> is based on the matters of history and everyday experiences and reality of the writer. In the *Kāvyaḍarśa*, Daṇḍin<sup>3</sup> suggests that in *ākhyāyikā*, the characters of the stories are related to the author's actual experiences in life. Rudraṭa<sup>4</sup> also remarks that the author of an *ākhyāyikā* should insert an account of himself and his family in his story. Therefore, Mukund Lath rightly remarks- "The *Harṣacarita*, despite excursions into romance and poetic fancy, is clearly designed to be anchored in reality. It is biography of the poet's patron, king Harṣa. *Kādambarī*, on the other hand, is manifestly a fairytale."<sup>5</sup>

The author Bāṇa<sup>6</sup> clearly stated about *Kādambarī* in the last introductory verse of this *kāvya* that this is a *kathā* and it is unsurpassed in excellences i.e.,

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<sup>1</sup> pravandhakalpanākathā ,

*Amarakoṣa*, I.6.6

<sup>2</sup> ākhyāyikopalavdhārthā ... ,

*Ibid.*, I.6.5

<sup>3</sup> vṛttamākhāyate yasyām nāyakena svaceṣṭitam,

*Kāvyaḍarśa*, I, 26

<sup>4</sup> nijavaṁśam svaṁ cāsyāmbhidadyāt,

*Kāvyaḍarśa*, 16, 26

<sup>5</sup> *Ardhakathānaka*, intro., p.20

<sup>6</sup> dvijena tenākṣatakaṇṭhakaṇṭhayā....|

without an equivalent. Therefore, obviously the theme, character, society etc. show differences between the *Kādambarī* and the *Harṣacarita*.

## 8.1 Similarities Between the two Societies:

Both the *Kādambarī* and the *Harṣacarita* are great creations of Bāṇa, therefore, many ideas and turns of experiences are common to both the gadyakāvyas.

### 8.1.1 Men and Women:

In every society, both the good and bad men exist. It is difficult to find out an ideal and disciplined society, where all people are good, in all senses, honest, peace-loving etc. In every society, there are some unprincipled, harmful people by the side of good men and that type of people always disturbs the social order. In the time of 7<sup>th</sup> century AD., too, both the good and bad people existed. The character of king Śūdraka<sup>7</sup> and king Tārāpīḍa,<sup>8</sup> ascetic Mahāśvetā,<sup>9</sup> princess Kādambarī<sup>10</sup> etc. represent the good and honest in the *Kādambarī*. Again, the character of Puṣpabhūti<sup>11</sup> and Prabhākaravardhana<sup>12</sup> shows the best kings in the then society. But Mālavarāja<sup>13</sup> was projected as very cruel and wicked king, who killed Grahavarman, husband of princess Rājyaśrī. Bāṇa describes king of Gauḍa as

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.....dhiyā nibanddheyamatidvayī kathā || *Kādambarī*,v.20

<sup>7</sup> āsīdaśeṣanarapatiśiraḥsamabhyacitaśāsanāḥ pākaśāśana  
iva.....bhagīrathapathapravṛtto....sakalabhuvanopajīvyamānapādacchāyo.....kartā  
mahāścāryāṇāmāhartā kratūnām.....rājā śūdrako nāma, *Ibid.*,p.8-10

<sup>8</sup> tasyām caivamavidhāyām nagaryām  
nalanahuṣayayāti.....bhagīrathadaśarathapratimo....mahāmunijanasamsevitasya  
.....avatāra iva dharmasya...rājā tārāpīḍo nāmabhūt, *Ibid.*,p.92-93

<sup>9</sup> *Ibid.*,p.209-214

<sup>10</sup> *Ibid.*,p.282-288

<sup>11</sup> ....tatra ca sākṣātsahasrākṣa iva sarvavarṇadharam dhanurdadhānaḥ.....dakṣaḥ prajākarmaṇi,  
.....rājā puṣpabhūtiriti nāmnā babhūva, *Harṣacarita*,III.p.43-44

<sup>12</sup> *Ibid.*,IV.p.56-57

<sup>13</sup> ....devo grahavarmā durātmanā mālavarājena jīvalokakamātmanāḥ sukr̥tena saha tyājitaḥ,  
*Ibid.*,VI.p.96

wicked king,<sup>14</sup> who killed prince Rājyavardhana. But emperor Harṣavardhana was the ideal son<sup>15</sup> for his parents, ideal brother<sup>16</sup> for Rājyaśrī and Rājyavardhana, ideal king<sup>17</sup> for his citizen, one who could sacrifice his life for his family and citizen.

It is noted that women were engaged in various professions, such as- lady door-keepers known as *pratīhārī*,<sup>18</sup> the female masseuse known as *samvāhikā*,<sup>19</sup> the female beautician was known as *sairandhrī*<sup>20</sup> or *prasādhikā*,<sup>21</sup> *kusumapālikā*<sup>22</sup> (i.e., the female in-charge of the bower of creepers), *hamsapālī*,<sup>23</sup> some maid-servants, known as *dhātrī*<sup>24</sup> (mid-wife), *tāmbūlakaraṅkavāhinī*<sup>25</sup> were employed to carry the betel-nut-box. Again, Mālatī, the messenger of king Dadhīca proves that they were engaged in various professions as men also.

<sup>14</sup> tasmātcca helānirjitaṁmālavānīkamapi gauḍādhipena mithyopacāropacitaviśvāsaṁ

muktaśaṣṭramekākinam.....bhrātaraṁ vyāpāditamaśrauṣīt, *Ibid.*, VI.p.98

<sup>15</sup> [a] . ....vatsa, jānāmi tvāṁ pitṛpriyamatiṁṛduhṛdayam, *Ibid.*, V.p.79

[b] ...vatsa, nāsi na priyo nirguṇo vā parityāgārho vā, *Ibid.*, p.85

<sup>16</sup> sukhamanubhavadviti tvayaiva ...., *Ibid.*, VI.p.97

<sup>17</sup> [a] sakalalokaḥṛdayasthitam...., *Ibid.*, p.32

[b] rājāsargasamāptya....sarvaprajāpatīnām, *Ibid.*, p.35

<sup>18</sup> [a] rājānāmāsthānamāṇḍapagatamanganājanavirudhena vāmapāścāvalmina

kaukṣeyakena .....pratīhārī...., *Kādambarī*, p.16

[b] *Ibid.*, p.33

[c] .... veleti nāmnā yasomatyāhā pratihājyājagāma, *Harṣacarita*, V.p.83

<sup>19</sup> [a] samvāhikā keralikā, *Ibid.*, II.p.75

[b] According to Saṅketa commentary- samvāhikā ya padādimardanam vidhaṭṭe, *Ibid.*, p.74.

<sup>20</sup> sairandhrī kurṅikā, *Ibid.*

<sup>21</sup> *Ibid.*

<sup>22</sup> *Kādambarī*, p.346

<sup>23</sup> *Ibid.*, p.285

<sup>24</sup> dhātrīkarāṅgulilagne pañcaśāṇi padāni prayacchati harṣe, *Harṣacarita*, IV.p.64

<sup>25</sup> [a] *Ibid.*, I.p.59

[b] *Kādambarī*, p.285-286

Again, there were dancing-girls<sup>26</sup> (*bārayoṣitā*), harlots<sup>27</sup> (*bāravilāsini*) in the court. Hāriṇikā was a well-known dancer (*narttakī*).<sup>28</sup> There were many maidens in the inner-apartment who were experts in garland making,<sup>29</sup> face-wash making,<sup>30</sup> portrait-making<sup>31</sup> and many more.

### 8.1.2 Duties of the Kings:

In the *Kādambarī* and in the *Harṣacarita*, Bāṇa elaborately deals with the duties and daily routine of the kings in the character of king Śūdraka,<sup>32</sup> king Puṣpabhūti,<sup>33</sup> king Prabhākaravardhana<sup>34</sup> etc. In both the societies, the king's duties were the same. The advices<sup>35</sup> of minister Śukanāsa to Candrāpīḍa in *Kādambarī* and the minister Skaṇḍagupta<sup>36</sup> to king Harṣa, show all the evils that plagued all the princes in all claims and great responsibilities towards the state.

It is found in the *Harṣacarita* that king performed many sacrifices with the ordinary peoples in *sabhā* (hall), *satra* (the room), *prapā* (where water is given to

<sup>26</sup> niṣṛtatāmbūladhūsaradharavārayoṣiti,

*Harṣacarita*, V. p.77

<sup>27</sup> *Kādambarī*, p.29

<sup>28</sup> narttakī hariṇikā,

*Harṣacarita*, II. p.75

<sup>29</sup> *Ibid.*, IV. p.221

<sup>30</sup> *Ibid.*, IV. p.244

<sup>31</sup> *Ibid.*

<sup>32</sup> sa tasyāma.....snigdhaiḥ prabudhaiścāmātaiḥ

parivṛtaḥ samānavayovidyālaṅkārairane kamūrdhābhiṣikta....rājaputraiḥ

saha ramamāṇaiḥ prathame vayasī sukhamiciramuvāsa .....yatheva ca

divasamevamārabdhavividhākṛtīḍāparihāsacaturaiḥ suhṛdbhirupeto

niśāmanaiṣṭ,

*Kādambarī*, p.14-16

<sup>33</sup> tatra ca sakṣātsahasrakṣa iva sarvavarṇadharam dhanurdadhānaḥ,....dakṣaḥ

prajākarmaṇi, sarvādirājātejahpuṇjanirmita iva rājā puṣpabhūtiriti...,

*Harṣacarita*, III. p.44

<sup>34</sup> teṣu.....pratāpaṣṭīla iti prathitāparanāmā prabhākaravardhano nāma

rājādhirājāḥ. yo rājyāṅgasaṅgīnyabhiṣicyamāna..... nirsagata eva ca

nṛpatirādityabhakto babhūva. pratidinamudaye dinakṛtaḥ snātaḥ .....

*Ibid.*, IV. p.56-58

<sup>35</sup> *Kādambarī*, p.166-180

<sup>36</sup> *Harṣacarita*, VI. p.99-102

the travelers), *prāgvamśa* (i.e., it is a room opposite to the sacrificial chamber in which the family and friends of the sacrificial assemble<sup>37</sup>) outside the city to maintain a good relation with them.<sup>38</sup> In the *Kādambarī* also people established<sup>39</sup> *sabhā* (hall), *prapā*, *ārāma* (pleasure garden), *prāgvamśa*<sup>40</sup> in their city Ujjayinī for their enjoyment.

### 8.1.3 Education System:

In both the *kāvyas*, it found that the boys were getting the formal education. Bāṇabhaṭṭa has mentioned in the *Harṣacarita* that many residential schools were prevalent during his time.<sup>41</sup> In the *Kādambarī*, prince Candrāpīḍa would receive all types of knowledge<sup>42</sup> with other common pupils in residential school with many expert teachers.<sup>43</sup> The curriculum<sup>44</sup> of formal education of the princes given in detailed in *Kādambarī*, through which it implies that the prince did not only study the different branches of knowledge such as grammar, philosophy, *Dharmaśāstra* etc., but also gained the highest skill in gymnastics and in all kinds of weapons such as bow, shield, battle-axe etc. Training regarding horse riding, elephant riding, musical instruments such as flute and drum etc, all the mechanical arts, the Vedas

<sup>37</sup> *Amarakoṣa*, II.7.19

<sup>38</sup> yasminśca rājani....barhiruparacitavikaṭasabhāsaratraprapāprāgvamśamaṇḍapaiḥ  
prasūtamiva grāmaiḥ, *Harṣacarita*, IV. p.57

<sup>39</sup> ..sabhāvasathakupaprapārāma....pravartakena.... ujjayinī  
nāma nagarī, *Kādambarī*, p.86-89

<sup>40</sup> *Ibid.*, p.149

<sup>41</sup> [a] niravadyavidyāvidyotitāni ca gurukulāni sevamānaḥ, *Harṣacarita*, V. p.19  
[b] gurukulamiti vidyārthibhiḥ, *Ibid.*, III. p.44

<sup>42</sup> ...sakalaḥ kalākalāpaḥ, *Kādambarī*, p.126

<sup>43</sup> sarvavidyācāryāṇaṁ ca saṁgrāhe yatnamatimahāntamanvaṣṭhit, *Ibid.*, p.125

<sup>44</sup> pade, vākye, pramāṇe, dharmśāstre, rājanītisu, vyāyāmaavidyāsu,  
cāpacakracarmakṛpāṇasaktitomaraparaśugadāprabhṛtisu, sarvesvāyudhaviśeṣesu,  
.....rathacaryāṣu, ...vināvenu..prabhṛtiśuvādyesu, bharatādipraṇīteṣu nāṭyaśāstreṣu,  
nārādīyaprabhṛtiṣu gandharvavidyā....anyeṣu'pi kalāviśeṣeṣu param kauśalamavāpa,  
*Ibid.*, p.126

and the science of music etc. was given. All types of subjects were recommended for the princes in that period. Under king Puṣpabhūti's dynasty, the princes were taught all these arts.<sup>45</sup> But there is no description of giving formal education to the girls in both the gadyakāvyas.

#### 8.1.4 Caste and Āśrama:

In both the gadyakāvyas, Bāṇabhaṭṭa mentions four kinds of varṇas i.e., *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra*, and so many sub-castes, such as *caṇḍāla*,<sup>46</sup> *niṣāda*,<sup>47</sup> *śavara*<sup>48</sup> etc. In both the kāvyas *brāhmaṇa* are mentioned as *agrajanmā*<sup>49</sup> and *caṇḍāla*<sup>50</sup> are described as untouchable, and as low-caste<sup>51</sup> people. Lives of the śavaras are elaborately described in the *Kādambarī* and the *Harṣacarita*. They had a great knowledge<sup>52</sup> about the birds. They used to practice offering of daily oblation<sup>53</sup> with the blood of the animals. They destroyed<sup>54</sup> the forest having all the roots in dug out, but on the other hand, they were cruel in nature and hence their actions were looked down with contempt,<sup>55</sup> and they treated other's women as their wives keeping

<sup>45</sup> *Harṣacarita*, III.p.44

<sup>46</sup> [a] *Ibid.*, VI.94

[b] *Kādambarī*, p.24-25

<sup>47</sup> *Ibid.*, p.59

<sup>48</sup> *Harṣacarita*, II.p.21

<sup>49</sup> [a] *Ibid.*, p. I.p.18

[b] *Kādambarī*, p.27

<sup>50</sup> [a] bahumṛtapaṭāvaguṇṭhanām rañjitarāṅgām janaṅgamānamiva

vaṁśabāhyāmanāryām .....,

*Harṣacarita*, VI.94

[b] divyayoṣitāmivākulinām....mātaṅgakuladūṣitām....spaśavarjitām....,

*Kādambarī*, p.24-25

<sup>51</sup> [a] akulīna,

*Ibid.*, p.24

[b] vijāti,

*Ibid.*, p.25

<sup>52</sup> prajñā śakunijñānam,

*Kādambarī*, p.60

<sup>53</sup> ....paśurudhireṇa devatārcanam. māmsena balikarma,

*Ibid.*

<sup>54</sup> yasminneva kānane nivasanti tadevotkhātāmūlamaśeṣataḥ kurvate...., *Ibid.*

<sup>55</sup> [a] akāraṇepi krūratayā....,

*Ibid.*, p.56

[b] avirataśramābhyasāda....,

*Ibid.*



them in bondage.<sup>56</sup> They killed animals for meat and earned their livelihood.<sup>57</sup> In this *kāvya*, śavara's are also mentioned as *pulinda*.<sup>58</sup> But Bāṇa mentions in the *Harṣacarita* that at that time the śavara were the hunter-class rising into a social status. Śarabhaketu was reigning in the Vindhyāranya with his commanders.<sup>59</sup> They always carried the bow, arrows and sword.<sup>60</sup> Therefore, the author used the word *varṇasaṅkara*<sup>61</sup> i.e., blending of the different castes.

Among the different sub-castes, it is found in the *Kādambarī* and the *Harṣacarita*, that, inter-caste marriage prevailed at that time. The author himself mentions that his cousin brothers,<sup>62</sup> Candrasena and Matrṣeṇa were *pārāśava*. In the *Kādambarī*, description of *caṇḍālakanyā*<sup>63</sup> proves about dealing with the sub-castes. It is found in both *Kādambarī* and *Harṣacarita* that caste identification was based on

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- [c] ...sādhujanavigarhitam ca caritam, *Ibid.*,p.59
- <sup>56</sup> kalatrāṇi bandīgṛhitāḥ parayoṣitāḥ, *Ibid.*,p.60
- <sup>57</sup> [a] śvāpadavyadhanavyavadhānabahalī.....grhītamṛgatanu-  
tantrījāvalayavāguraiḥ bahivyādhairvicaradabhiśca, *Harṣacarita*,VII.p.123  
[b] .....lāyamānakauleyakakulacātukāraiśca vihagamṛgayām mṛgayuyuvabhiḥ kriḍadbhiḥ,  
*Ibid.*
- <sup>58</sup> *Ibid.*,p.45
- <sup>59</sup> [a] evāṭavikasāmantaśarabhaketoh....., *Ibid.*,VII.p.125  
[b] ....vindhyaśya svāmī sarvapallīpatīnām prāgaharah  
śabarasenāpati, *Ibid.*,VIII.p.126
- <sup>60</sup> [a] anavaratakodaṇḍakuṇḍalī...., *Ibid.*,VIII.p.125  
[b] ....bhallīprāyaprabhūtaśarabhṛtā..., *Ibid.*  
[c] ...kṛpānyā karalitavisaṅkaṭakaṭipradeśam, *Ibid.*
- <sup>61</sup> [a] *Kādambarī*,p.11  
[b] *Harṣacarita*,p.44
- <sup>62</sup> bhrātārau pārāśavau candrasenamatrṣeṇau, *Ibid.*,I.p.19
- <sup>63</sup> *Kādambarī*,p.21-25

birth<sup>64</sup> and people also gave importance to family position.<sup>65</sup> Again, description is found about *kubja*, *kirāta*, *badhira*, *vāmana*, etc. who were usually the attendants<sup>66</sup> and guardians of the ladies of the inner-apartments, but in the *Kādambarī*, it is stated that they crowded with general people in the *rājakula*.<sup>67</sup>

Among the four āśramas, *brahmacaryāśrama* or life of the student is described similarly in both the gadyakāvyas. Bāṇa mentions that, *gurukula* system (residential school) prevailed<sup>68</sup> and the students got formal education in the preceptor's house. They also had to follow some rules and regulations through which they acquired the proper manner. In this *āśrama*, the students got different kinds of knowledge in the *gurugṛha*.<sup>69</sup>

In both the kāvyas, it is found that the house-holder followed a disciplined life as per the interest of all rules and customs. Therefore, Bāṇabhaṭṭa<sup>70</sup> himself says to king Harṣa that since his marriage, he had been a diligent householder. Bāṇabhaṭṭa also mentions various types of ascetics in both of his gadyakāvyas. He mentions different names of ascetics such as-

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- <sup>64</sup> [a] brāhmaṇo'smi jātaḥ somapāyinām vaṁśe...., *Harṣacarita*, II.p.36  
 [b] ...mātṅgakuladūṣitām..., *Kādambarī*, p.24  
 [c] babhūva vātsāyanavaṁśasambhavo dvijo..., *Ibid.*, intro., V.10
- <sup>65</sup> [a] gotragauravam, *Harṣacarita*, II. p.24  
 [b] ...kimarthamapagatasparśasambhogasukhe kṛtaṁ kule janma, *Kādambarī*, p.25
- <sup>66</sup> [a] pranṛttakalamūkakubjakirātavāmanabadhirajaḍajanapurahsareṇa..., *Ibid.*, p.74  
 [b] kubjakirātabadhiravāmanavarṣadhakalamūkānugatena pariṇanena..., *Ibid.*, p.59  
 [c] .....barbarāviralena.....parivṛtām, *Harṣacarita* VIII.p.131
- <sup>67</sup> anakakubjakirātavarṣabadhiravāmanamūkasamkulam, *Kādambarī* ,p.144
- <sup>68</sup> [a] *Harṣacarita*, I.p.19  
 [b] *Kādambarī*, p.125-126
- <sup>69</sup> [a] niravadyavidyāvidyotitāni ca gurukulāni sevamānaḥ, *Harṣacarita*, I.p.19  
 [b] sarvavidyācāryāṇāṁ ca saṁgrāhe yatnamatimahantamvāṣṭhit. tatrasthaṁ ca taṁ  
 kesarikiśorakamiva pañjaragataṁ kṛtvā pratiśiddhanirgamamācāryakula..., *Kādambarī*, p.125
- <sup>70</sup> dāraparigrahādabhyagāriko'smi, *Harṣacarita*, II.p.36

*pārāśarin*,<sup>71</sup> *bhikṣu*,<sup>72</sup> *śramaṇa*,<sup>73</sup> *kārpaṭika*,<sup>74</sup> *raktapaṭa*,<sup>75</sup> which indicate the Buddhist mendicant. Through the other names such as- *khapaṇaka*,<sup>76</sup> *jainabhikṣu*,<sup>77</sup> *arhat*,<sup>78</sup> *maskariṇa*,<sup>79</sup> *paribrājaka*,<sup>80</sup> *muni*,<sup>81</sup> and *bhadanta*<sup>82</sup> were also used to imply the ascetics. It is found in the *Harṣacarita* that the female ascetics were known as *kātyāyanikā*,<sup>83</sup> i.e., one who wore the clothes made with red-robos. The detailed description of the daily the life of a ascetics is given through the characters of Devī Sarasvatī,<sup>84</sup> and the author Bāṇa's forefather Sārasvata<sup>85</sup> in the *Harṣacarita*, Mahaśvetā<sup>86</sup> and Jābālī<sup>87</sup> in the *Kādambarī*.

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<sup>71</sup> *Ibid.*,p.19, 28

<sup>72</sup> *Ibid.*,I.p.19

<sup>73</sup> *Kādambarī*,p.338

<sup>74</sup> *Ibid.*,333

<sup>75</sup> *Ibid.*,313

<sup>76</sup> [a] *Harṣacarita*, I.p.19

[b] *Kādambarī*,p.57

<sup>77</sup> *Harṣacarita*, Chātratoṣiṇī commentary, p.73

<sup>78</sup> *Kādambarī*,p.313

<sup>79</sup> [a] *Ibid.*,p.312

[b] *Harṣacarita*,p.19, 46

<sup>80</sup> *Ibid.*,p.45

<sup>81</sup> *Ibid.*,p.18

<sup>82</sup> *Ibid.*, p.130

<sup>83</sup> *Harṣacarita*, I.p.19

<sup>84</sup> .....yaṁ janāḥ śoṇa iti kathayanti .....tasyaiva tīre vāsamarocayat ....śilātalasanāthe  
taṭalātāmaṇḍape gr̥habuddhim babandha.....anyedyurapyanenaiva krameṇa  
naktandinamatyavāhayat, *Ibid.*,I.p.8

<sup>85</sup> atha sārasvato....ātmanapyāṣāḍī, kṛṣṇājīnī, valkalī, akṣavalayī, mekhalī, jaṭī ca bhūtvā tapasyato  
janayitureva jagāmāntikam, *Ibid.*,I.p.18

<sup>86</sup> tatra ca dakṣiṇām mūrtimāśritābhīmukhīmāsīnām,....gaurīmanaḥśuddhimiva.....dehavatīmiva  
munijanadhyānasampadam,...kalpatarulatāvalkalena kṛtōttarīyakṛtvām,...baudhabuddhimiva  
nirālambanām....pratipannapāśupatavratām kanyakām dardaśa, *Kādambarī*,p.208-214

<sup>87</sup> *Ibid.*,p.73-76

In both the kāvyas, Bāṇa describes the *bānaprasthin* who lived in bank of the river, forests, mountains etc. It is found that the *pārāśarī* Divākaramitra lived in the Vindhyāraṇya,<sup>88</sup> sage Bhairavācārya lived in a *Bilvavātikā*,<sup>89</sup> Goddesses Sarasvatī lived in the bank of river Mandākinī,<sup>90</sup> and *bhagavana* Śūlapāṇi<sup>91</sup> lived in a hill at the foot of the Kailāśa Mountain. They could only take fruits, leaves etc. from the forest.<sup>92</sup>

### 8.1.5 Economic Condition:

It is found in the *Kādambarī* that the people enjoyed a luxurious city life in Ujjayinī<sup>93</sup> and they possessed wealth amounting to crores,<sup>94</sup> and all the houses were plenty of gold items.<sup>95</sup> The author describes in both the kāvyas that the cities were decked with long, big market with streets full of shops.<sup>96</sup> The roads of the city were

<sup>88</sup> atha krameṇa gacchata eva.....aṭavījātā vindhyasya .....āvedyamānam.....madhyame  
vayasi....divākaramitramadrākṣit, *Harṣacarita*, VIII.127-128

<sup>89</sup> ...jūrṇamātrgrḥasyottareṇa, bilvavātikā madhyāste, *Ibid.*, III.46

<sup>90</sup> [a] . . . . .mandākinīdyuterasya mahānadasyopakaṇṭhabhūmayah. . . , *Ibid.*, I.p.8

[b] . . . . .pārāśarī divākaramitranāmā girinadīmāsritya prativasati, *Ibid.*, VIII.p.126

<sup>91</sup> .....pādapaiḥ paribṛttaṁ .....paścime tūre kailāśapādasya... bhūtalabhāgasamniṣṭaṁ  
bhagavataḥ śūlapāṇeḥ siddhayātamapaśyat, *Kādambarī*, p.207

<sup>92</sup> [a] phalamūlenāmṛtarasamapya.....svādimnā...śoṇavāriṇā śārīrasthitimakarot,  
*Harṣacarita*, I.p.8

[b] acirena tasyāḥ svayaṁ patitaiḥ phalairapūryat bhikṣābhājanam . . . . .kanyakayā kṛto  
jalaphalamūlamaśeṣvāhāreṣu praṇayaḥ, *Kādambarī*, p.217

[c] . . . . .phalamūlabhṛto...., *Ibid.*, p.79

<sup>93</sup> asti sakalatribhūvanalālāmbhūta.....saśaileva prāsādaiḥ, saśākhānagareva  
mahābhavanaiḥ,.....ujjayinī nāma nagarīm, *Kādambarī*, p.84-89

<sup>94</sup> sakalabhuvanakhyaṭa.....koṭisāreṇa mainākeneva....., *Ibid.*, p.86

<sup>95</sup> jātarpakṣayā..., *Ibid.*, p.88

<sup>96</sup> [a] ....vipanivartamani...., *Ibid.*, V.p.75

[b] aprasāritapaṇanyam, *Ibid.*

[c] prakāṣaśaṅkhaśūktimuktāpravālamarakāṭa.....  
....mahāvipanipathairupaśobhitā, *Kādambarī*, p.84

plastered and whitened.<sup>97</sup> For communication, goods-carrier and conveyance, the people used the carts<sup>98</sup> and animals such as- oxen, elephants, horses, camels etc.<sup>99</sup> Bāṇa also gives vivid pictures of the life of the hermit<sup>100</sup> through the life of Mahāśvetā and Agastya<sup>101</sup> in the *Kādambarī* and Divākaramitra in the *Harṣacarita*.

Uses of ivory, iron, leather and glass are mentioned in both the kāvyas. The descriptions of use of gold-coins with royal stamp,<sup>102</sup> essential accessories of royal families such as- golden staff,<sup>103</sup> the jewelries,<sup>104</sup> king's footstool, utensils made of gold and silver,<sup>105</sup>

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- <sup>97</sup> .....dhavalīkriyamāna.....pratolī.....śikharam, *Harṣacarita*, IV.69
- <sup>98</sup> gantrī, *Ibid.*, p.110
- <sup>99</sup> [a] prṣṭhapratiṣṭhāpyamāna....karabhe, *Ibid.*, VII.p.109
- [b] gamanasambhramabhraṣṭā...turaṅgamata..., *Ibid.*p.110
- [c] vājināmārūhya.....gantum, *Kādambarī*,p.330
- [d] ...indrāyudhamārūhya....mṛgayānirgato..... *Ibid.*,p.193
- [e] ....gamanasukhāyamānakhakkhaṭastūyamānatuṅgatuṅgaṇagūṇe, *Harṣacarita*,p.110
- [f] ...gantrīgaṇagrhyamānaprahatavatmani, *Ibid.*
- [g] ....kareṇukayā siddhayātrayohyamānaḥ, *Ibid.*,p.111
- [h] niṣādininiścalānekānīkapāropyamāṇakośakalaśa..., *Ibid.*,VII,p.109
- [i] yuktaśūrasakuraśākkarāṇām purāṇapāmsūtkirakarīṣakūṭavāhinīnām.....  
dhūlidhūsarosairikhasarośasvarasāryamāṇānām., *Ibid.*,VII,p.124
- [j] ...turagakhuraraḥjodhūsaratābhūtā....., *Kādambarī*,p.186
- <sup>100</sup> *Ibid.*,p.208-215
- <sup>101</sup> *Ibid.*,p.41
- <sup>102</sup> vṛṣāṅkāmbhinavaghaṭitām hāṭakamayīm mudrā... , *Harṣacarita*,VII,p.108
- <sup>103</sup> kanakadaṇḍaḥ, *Kādambarī*,p.12
- <sup>104</sup> kaṇakālaṅkāraḥ, *Ibid.*,p.184
- <sup>105</sup> [a] kāñcanamayasarvopakaraṇaivibhabai..., *Harṣacarita*,IV.p.57
- [b] sauvarṇapādapīṭhī..., *Ibid.*,VII,p.114
- [c] ...kāladhautanalaka..., *Ibid.*,VII,p.110
- [d] rājataihiraṇmayaiśca maṇḍanakabhāṇḍamaṇḍalaiḥ..., *Ibid.*,VII,p.112
- [e] ...gr̥hitasauvarṇapādapīṭhīparyāṅkakaraṅkakalaśapatadgrahāvagrāhaiḥ.....  
...pārthivopakaraṇa...kārayadbhirbhūpatibhṛtakabhārikai....., *Ibid.*,VII,p.113
- [f] ...kutūhalakṛnti kanakaśṛṅkhalāṇiyamitagrīvāṇām...., *Ibid.*,VII,p.117
- [g] kāñcanamayam.....simhāsanam, *Kādambarī*,p.191

ivory-boxes<sup>106</sup> shields,<sup>107</sup> leather making elephants<sup>108</sup> and dolls<sup>109</sup> etc, various iron articles used for domestic works, agricultural implements, military weapons and equipments made of iron, such as- iron belt,<sup>110</sup> axe,<sup>111</sup> hoe,<sup>112</sup> shields,<sup>113</sup> armour,<sup>114</sup> sword,<sup>115</sup> iron-door-panels,<sup>116</sup> description of the mirrors,<sup>117</sup> use of many big or small earthen jars,<sup>118</sup> gold pots,<sup>119</sup> ceramic objects,<sup>120</sup> dolls<sup>121</sup> etc. imply that well developed ivory industry, tanning industry, leather industry, iron industry, glass industry, and pottery industry were there in then society.

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- <sup>106</sup> [a] ....muktāphaladāmadanturāṇi ca dantakāṇḍakuṇḍalāni, *Harṣacarita*, p.117  
 [b] .... dantapāṇḍurapāde..., *Ibid.*, II.p.33  
 [c] . . .dāntasapharukadhāriṇyā kanakaputrikayā..., *Ibid.*, IV.p.71  
 [d] dantapatra..., *Kādambarī*, p.22
- <sup>107</sup> kāradaṅgacarmamaṇḍala....caṭulaḍāmara ..., *Harṣacarita*, VII.p.110
- <sup>108</sup> [a] karikarmacarmapuṭasyeva..., *Ibid.*, VII.p.120  
 [b] .....kāradaṅgacarmanāṁ sambhārān, *Ibid.*, VII.p. 116
- <sup>109</sup> [a] carmaputrikā, *Ibid.*, II.p.25  
 [b] putrikā, *Kādambarī*, p.22
- <sup>110</sup> hiñjūram or śrīṅkhalā or kālāyasanigaḍa, *Harṣacarita*, p.109, 122
- <sup>111</sup> kuddāla, *Ibid.*, p.123
- <sup>112</sup> kuṭhāra, *Ibid.*, p.124  
 kāradaṅgacarmamaṇḍala....caṭulaḍāmara ... , *Ibid.*, VII,p.110
- <sup>114</sup> kavaca, *Ibid.*, p.74
- <sup>115</sup> kṛpāṇa, *Kādambarī*, p.11
- <sup>116</sup> [a] kālāyasakabāṭa, *Ibid.*, p.82  
 [b] lohatorañah, *Ibid.*, p.334  
 [c] kālāyasadarpañah, *Ibid.*
- <sup>117</sup> [a] manibhitridarpaṇeṣu mukhapratibimbāni..., *Harṣacarita*, IV.p.73  
 [b] ...maṇidarpañeṣu mukhamutkhāte..., *Ibid.*, IV.p.61  
 [c] ....maṇidarpañah, *Kādambarī*, p.324
- <sup>118</sup> kumbhaḥ, *Harṣacarita*, p. 108
- <sup>119</sup> [a] kalaśaḥ, *Ibid.*, p.45  
 [b] śātakumbhaiḥ, *Kādambarī*, p.324
- <sup>120</sup> lepyakāarakadambakakriyamāṇa-  
 mṛṇamayamīnakūrmamakaraṇārikelakadalīpūgavṛkṣakam, *Harṣacarita*, IV.p.69
- <sup>121</sup> putrika, *Kādambarī*, p.22

In both the kāvyas, references are made to *cīnāmśuka*,<sup>122</sup> i.e., Chinese-silken-garments imported from China. This confirms the fact that in that time also India imported cloths like these from China.

### 8.1.6 Religion and Religious Cults:

There were three competing religions viz., Brahmanism, Buddhism and Jainism which flourished in the time of Bāṇabhaṭṭa. This infers from the description of various sects,<sup>123</sup> theories of the various religious philosophies<sup>124</sup> and the description of *nagnāṭaka*.<sup>125</sup> There were also found many religious cults such as- Mother Goddess cult, Śaivate cult, *tāntrika* cult in the 7<sup>th</sup> century A.D.

Both in the *Kādambarī* and the *Harṣacarita*, it is found that Goddess Durgā<sup>126</sup>

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- <sup>122</sup> [a] ...upacitachīnacolakaiśca..., *Ibid.*, VII, p.110  
 [b].....kenacicchīnāmśuka..., *Ibid.*, VIII, p.131  
 [c] vimalachīnāmśuka..., *Kādambarī*, p.208
- <sup>123</sup> [a]. ....narapatidarśanakālamadhyāsyamānam....jainairārhatāiḥ pāśupataiḥ  
 pārāśaribhirvarṇibhiśca....., *Harṣacarita*, II, p.28  
 [b] ....jinasyārthavilokiteśvarasyārhato..., *Kādambarī*, p.313
- <sup>124</sup> [a] bauddheneva sarvāstivādaśūreṇa..., *Ibid.*, p.88  
 [b] jinadharmeṇeva jītvānukampinā..., *Ibid.*  
 [c] na jinasyevārthavādaśūṇyāni darśanāni..., *Harṣacarita*, II, p.35  
 [d] sakalajanopakārasajjā sajjanatā jainī, *Ibid.*, VIII, p.133  
 [e] bhagavana bhaktajane sañcarīṇi sugata supto'si, *Ibid.*, VIII, p.134  
 [f] śaivenavidhinā dikṣitaḥ... , *Ibid.*, III, p. 50  
 [g] gr̥he gr̥he bhagavānapūjyat khaṇḍaparaśuḥ, *Ibid.*
- <sup>125</sup> [a] abhimukhamājagāma śikhpicchālāñchano nagnāṭakaḥ, *Harṣacarita*, V, p.75  
 [b]...siddhādeśānnagnakṣapaṇakānpapṛccha, *Kādambarī*, p.109  
 [c] ..mayurapitchavāhi kṣapaṇaka... , *Ibid.*, p.31
- <sup>126</sup> ...pattikālikhitadurgāstotrena..., *Ibid.*, p.338

had been worshipped with different names, such as- Caṇḍikā,<sup>127</sup> Gaurī,<sup>128</sup> Mahāśvetā,<sup>129</sup> Ambā,<sup>130</sup> Bhabānī,<sup>131</sup> Kātyāyanī<sup>132</sup> etc.

The people also believed in Śaivism. Lord Śiva is mentioned with various names in both the kāvyas, such as- Paśupati,<sup>133</sup> Śiva,<sup>134</sup> Rudra,<sup>135</sup> Maheśvara,<sup>136</sup> Ahirburdhna,<sup>137</sup> Virūpākṣa,<sup>138</sup> Mahākālā.<sup>139</sup> Bāṇa describes, in his *Kādambarī*, lord Śiva<sup>140</sup> as the creator, preserver, and the destroyer of the three worlds.

*Tāntrika* rites were practiced in the societies at that time. *Mantrasādhaka*<sup>141</sup> (i.e., a magician) and *eindrajaḷika*<sup>142</sup> (i.e., a juggler) were those who followed these rites. It is found in the *Harṣacarita* that *tāntrika* ascetics lived in cremation ground or in a tract or circle of ashes.<sup>143</sup> It is mentioned in the *Kādambarī*, that the *tāntrika* knew *antardhyānamantra*<sup>144</sup> - power of making a person invisible.

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<sup>127</sup> [a] kvacidupāśyamāna caṇḍikām,

*Harṣacarita*, V.p.76

[b] caṇḍikārudhira....,

*Kādambarī*, p.56

<sup>128</sup> [a] *Ibid.*, p.44

[b] *Kādambarī*, p.89

<sup>129</sup> *Ibid.*, p.26

<sup>130</sup> *Kādambarī*, p.109

<sup>131</sup> *Ibid.*, p.23

<sup>132</sup> *Ibid.*

<sup>133</sup> [a] *Harṣacarita*, p.9,47

[b] *Kādambarī*, p.84,339

<sup>134</sup> *Harṣacarita*, p.46,76

<sup>135</sup> *Ibid.*, p.76

<sup>136</sup> *Ibid.*, p.47,48

<sup>137</sup> *Ibid.*, p.76

<sup>138</sup> *Ibid.*

<sup>139</sup> *Kādambarī*, p.84

<sup>140</sup> [a] mahākālābhīdhānena bhūvanatrayasargastitisamhārakāriṇā,

*Ibid.*

[b] aśeṣatribhūvanavanditacaraṇaṁ carācaragurum .....,

*Ibid.*, p.208

<sup>141</sup> *Harṣacarita*, I.p.19

<sup>142</sup> *Ibid.*, I.p.19

<sup>143</sup> ... kṛtabhasmarekhāparihāraparikare... brāghracarmanyupaviṣṭam,

*Ibid.*, III.p.46

<sup>144</sup> bardhitāntadhānamantrasādhanasamgrahaṇa....,

*Kādambarī*, p.339



### 8.1.7 Vedic Practices and Sacrifices:

The writer mentions that the people in both the societies (i.e., in *Harṣacarita* and in *Kādambarī*) always performed various Vedic practices and sacrifices such as *saṁdhyopāsanā*,<sup>145</sup> offering to *kuladevatā*,<sup>146</sup> and reciting the Vedic mantras.<sup>147</sup> One of the rituals was that the image of the Śiva was washed with milk.<sup>148</sup> It is mentioned in both the *kāvya*s that the *brāhmaṇa*s offered the *vaiśvadeva*<sup>149</sup> oblation which was among the five daily sacrifices at that time. Both the societies describe in the two *kāvya*s believed in the power of *aghamarṣaṇamantra*.<sup>150</sup> This *mantra* was used in the *Harṣacarita*, when the hermit got light hearted, being free from the poisonous disease of sin that was removed by the *aghamarṣaṇa* hymn.<sup>151</sup> It is found that after bathing, the king Śūdraka<sup>152</sup> in *Kādambarī* and king Prabhākaravardhana<sup>153</sup> in the *Harṣacarita* always worshiped the Sun.

### 8.1.8 Art and Architecture:

Studies on both the *kāvya*s, show the aesthetic and artistic senses of the people of Bāṇa's time. It is known from various description of art and architecture, such as the *Harṣacarita* uses the word *citra*<sup>154</sup> and *ālekhyā*<sup>155</sup> to imply painting, and

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<sup>145</sup> *Harṣacarita*, III.p.41

<sup>146</sup> *praṇāmya kuladevatābhyah*,

*Ibid.*, II.p.26

<sup>147</sup> *prāsthānikāni sūktāni mantrapadāni...*,

*Ibid.*, II.p.25

<sup>148</sup> ....*virupākṣasya kṣīrastapanapurahsarām ..... pūjām paramayā bhaktyā*,

*Ibid.*

<sup>149</sup> [a] *Kādambarī*, p.70

[b] *Harṣacarita*, p.21

<sup>150</sup> [a] *Ibid.*, I. p.5

[b] *Kādambarī*, p.68

<sup>151</sup> *aghamarṣaṇamuṣitakilbiṣaviṣagadollāghalaghuṣu yatiṣu ..* ,

*Harṣacarita*, I. p.5

<sup>152</sup> *Kādambarī*, p.33

<sup>153</sup> *Harṣacarita*, p.58

<sup>154</sup> *Ibid.*, II.p.35

<sup>155</sup> *Ibid.*, IV.p.69

*varṇaka*<sup>156</sup> for various paints. Description of *citrapaṭa*<sup>157</sup> or *citraphalaka*<sup>158</sup> a cloth designed with drawing and painting, and *citraśālā*,<sup>159</sup> picture-hall are there in the *Kādambarī*. Bāṇabhaṭṭa, hence, remarks that the painters were very expert in drawing and painting.<sup>160</sup>

Again, from the description of various things such as- *prāsāda*<sup>161</sup> (i.e., big buildings), *āsthānamaṇḍapa*<sup>162</sup> (i.e., a big place where the king's assembly was held and from there the king announced every important news), fully surrounded and protected walls of the *dūrgas* i.e., forts made with stones<sup>163</sup> or sometimes with irons,<sup>164</sup> and of water reservoirs,<sup>165</sup> *parikhā*<sup>166</sup> (moat), *surālaya*<sup>167</sup> (temples), *toraṇa*<sup>168</sup> (i.e., royal gate), golden footstool,<sup>169</sup> *carmaputrikā*<sup>170</sup> (dolls of leather), etc. are some of the commonly found art-works in both the *kāvyas*.

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<sup>156</sup> *Ibid.*

<sup>157</sup> citrapaṭanām mradriyāsam...,

*Ibid.*, VII.p.116

<sup>158</sup> *Kādambarī*, p.143

<sup>159</sup> *Ibid.*, p.85

<sup>160</sup> caturacitrakaracakravālalikhyamānamaṅgalyālekhyam,

*Harṣacarita*, IV.p.69

<sup>161</sup> [a] *Ibid.*

[b] *Kādambarī*, p.207

<sup>162</sup> [a] visarjitarājaloḥ.....bāhyāsthānamaṇḍapasthāpitamāsanamācakraṁ.

prāstasamāyogaśca kṣaṇamāsiṣṭa,

*Ibid.*, VII.p.114-115

[b] .....visarjitarājaloḥ kṣitipatirāsthānamaṇḍapāduttasthau, *Kādambarī*, p.27

[c] *Ibid.*, p.193

<sup>163</sup> śilāprākāreṇa....,

*Ibid.*, II.p.33

<sup>164</sup> ..lohaprākāram..,

*Ibid.*, p.31

<sup>165</sup> krīḍāvāpīsamuham,

*Ibid.*, p.69

<sup>166</sup> *Ibid.*, II.33

<sup>167</sup> [a] *Ibid.*, p.43

[b] *Kādambarī*, p.89

<sup>168</sup> samuttambhitatuṅgatoraṇe...

*Harṣacarita*, VII.108

<sup>169</sup> [a] suvarṇapādapīṭha,

*Ibid.*, p.113

[b] ..hemapādāṅkitāyaṁ.....pīṭhikā....,

*Kādambarī*, p.27

<sup>170</sup> *Harṣacarita*, II.p.24

Again Bāṇa has given hints of the architecture through the description of decorative things inside the royal-palaces such as, *citrapaṭa*<sup>171</sup> or big paintings, *maṅgalālekhyā*<sup>172</sup> (i.e., auspicious paintings) *sakāñcanapratimā*<sup>173</sup> (doll made with gold), *śālabhañjikā*<sup>174</sup> (a clay doll made from *Śāla* tree). The structure house premises such as- *bhuktasthāna* (audience hall),<sup>175</sup> *bhavanamaṇivedikā*<sup>176</sup> (square like board crystal slabs made for taking rest), *chandraśālikā*<sup>177</sup> (i.e., terrace of the palace), *caitya*<sup>178</sup> i.e., a monument and *dhārāgrha*<sup>179</sup> were the houses furnished with artificial jets of water etc. are described.

### 8.1.9 Food and Drinks:

From the description of various agricultural products, such as- *śālī*<sup>180</sup> etc. shows that the food habits were the same in both the societies and the people paid attention to agricultural products. The writer has informs that fruits, also, constituted an important food item which were practically collected from forests.<sup>181</sup> The people

<sup>171</sup> *Ibid.*

<sup>172</sup> *Kādambarī*, p.114

<sup>173</sup> *Harṣacarita*, p.31

<sup>174</sup> [a] *komalavarṇikāvicitrairmitramukhaiśca*

*maṅgalyaphalahastābhirañjalikārikābhīrudbhāsitaparyantām*, *Harṣacarita*, IV.p.72

[b] *sagṛhadaivatamivam śālabhañjikābhīḥ...*, *Kādambarī*, p.146

<sup>175</sup> *Harṣacarita*, II.p.31

<sup>176</sup> [a] *viśālasphatikaśilātala... viśramakāraṇamanirmittam bhavanamaṇivedikāḥ*,

*Harṣacarita*, III.p.44

[b] *Kādambarī*, p.280

<sup>177</sup> [a] *pratiburdhamānāyaśca candraśālikā...*, *Ibid.*, IV.p.60

[b] *candraśālikālīnamūkamaulaloke*, *Ibid.*, V.p.77

<sup>178</sup> ...*pāṭalamūdrācaityakamūrtayaḥ*, *Ibid.*, VIII.p.127

<sup>179</sup> [a] *Kādambarī*, p.85,146

[b] *Harṣacarita*, p.31

<sup>180</sup> [a] *Kādambarī*, p.115

[b] *urvarāvarīyobhiḥ śāleyairalañkrtaḥ*, *Harṣacarita*, p.66

<sup>181</sup> [a] ...*mūlaphalābhyavahārasambhavamudvamanniva ca parimalasubhagam*

*vikasakusumapaṭalapāṇḍuram latāvanam*, *Ibid.*, VIII.p.129

so used to drink the different fruit-juices.<sup>182</sup>

Some type of sacrificial things such as- *purodāśa*<sup>183</sup> (i.e., a sacrificial oblation), *āmikṣā*<sup>184</sup> (i.e., a mixture of curds and boiled milk) offered in the *vaiścadeva* oblation and *caru*<sup>185</sup> (i.e., an oblation of rice) were also mentioned in the both the kāvyas.

About *soma*-juice, the writer Bāṇa<sup>186</sup> himself mentions that his family engaged in performance of *soma* sacrifices and they also drunk it. Bāṇa describes the sage Jāvālī with the smell of the *soma*<sup>187</sup> juice drunk by him. Wine mentions as *madirā*<sup>188</sup> in both the gadyakāvyas. The liquor shops were known as *pānabhūmi*<sup>189</sup> and *āpānamaṇḍapa*.<sup>190</sup>

Both kāvyas inform that the people took *tāmbūla* (i.e., betel-nut and betel-leaves) in various occasions and as a habitual act. After taking foods,<sup>191</sup> the people chew betel nut. Employees were hired to distribute the betel-nut in the royal palace

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[b] sakalavanasarasārthasādhārāṇasya kandaṃ mūlaphalasya  
girisariṭambhaso va ke vayam,

*Ibid.*, VIII.p.130

[c] ..kr̥to jalaphalamūlamameśvāhāreṣu praṇayaḥ,

*Kādambarī*, p.217

<sup>182</sup> ....pratyagraphalarasapānasukhasuptapaṭhikailḥ.....,

*Harṣacarita*, III.p.42

<sup>183</sup> [a] *Harṣacarita*, II.p.21

[b] *Kādambarī*, p.71

<sup>184</sup> [a] *Harṣacarita*, II. p.21

[b] *Kādambarī*, p.71

<sup>185</sup> [a] *Ibid.*, II.p.23

[b] *Kādambarī*, p.71

<sup>186</sup> ...brāhmano'smi jātaḥ somapāyinām vaṃśe....,

*Harṣacarita*, II.p.36

<sup>187</sup> aviratasomodgārasugandhiniśvāsa....jāvalimapaśyat,

*Kādambarī*, p.75-76

<sup>188</sup> [a] *Ibid.*, p.280

[b] *Harṣacarita*, p.44,72

<sup>189</sup> pānabhūmiriva prakāṭitamadhukośakaśatā....,

*Ibid.*, p.39

<sup>190</sup> *Harṣacarita*, II.p.31

<sup>191</sup> ....āhārabhimatarasāsvāda.....ca gṛhītātāmbūlatasmāta.....,

*Kādambarī*, p.33

known as *tāmbūlakaraṅgavāhini*<sup>192</sup> at that time. The word *karaṅga*<sup>193</sup> is also used to imply the betel-box.

#### 8.1.10 Flora and Fauna:

In both the *kāvya*s, the author Bāṇabhaṭṭa has given the description of the great forest Vindhyāraṇya.<sup>194</sup> Here various flora and fauna are very common in the *Harṣacarita* and the *Kādambarī*. The people of that time are found showing great interest in flora and fauna, and they brought them up as their own child. It is described in the *Kādambarī* that Lopāmudrā,<sup>195</sup> the wife of sage Agastya brought up the trees exactly like her sons. Descriptions of *aṣṭapuṣpikā*<sup>196</sup> (i.e., bunch of eight flowers) and *vandanamālā*<sup>197</sup> (i.e., a garland suspended across a gate way) are found in the both *kāvya*s.

In the *Harṣacarita* also, the writer describes about different types of the birds and animals, which lived in the royal palace; and the queen Yaśomatī, brought them up as her own child and loved them very-much.<sup>198</sup> The birds like Parrot (*śuka*)

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<sup>192</sup> [a] *Harṣacarita*, I.p.15

[b] *Kādambarī*, p.30, 165

<sup>193</sup> *Harṣacarita*, I.p.15

<sup>194</sup> [a] asti.....pādapairupaśobhitā, madakalakurarakuladaśyamānamaricapallavā, .....  
śukakuladalitadādimīphala....latāmaṇḍapaiḥ, ...śaśopagatā ca, ...parimitabahulapatrasaṅcayāpi  
saptaparnabhūṣitā....pavitṛā vindhyāṭavī nāma, *Kādambarī*, p.36-40

[b] ....vindhyavanamidam, ....agaṇitagajakulakalitam, aparimitamṛgapatiśarabhabhayam,  
.....avaṭaśataviśamamaviśat, *Harṣacarita*, VIII.p.130

<sup>195</sup> .....mahāmuneragastyasya bharyayā lopāmudrayā svayamuparacitālavālakaiḥ  
karapuṭasalilasekasamvardhitaḥ sutainirviśeṣairupaśobhitāṁ pādapaistatputreṇa ca....  
*Kādambarī*, p.41-42

<sup>196</sup> [a] *Harṣacarita*, p.8

[b] *Kādambarī*, p.339

<sup>197</sup> [a] *Harṣacarita*, p.111

[b] *Kādambarī*, p.322

<sup>198</sup> [a] bhrātaḥ pañjaraśuka, yathā na vismarati māmā..., *Harṣacarita*, V.p.83

[b] śārike, svapne naḥ samāgamaḥ..., *Ibid.*

[c] ...kasya sampayāmi gṛhamayūrakam, *Ibid.*

and Maina (*sārikā*) etc. were tamed and they sang<sup>199</sup> sweet and auspicious songs. It is described that, in the houses of the brāhmaṇas, the birds could correctly imitate the recitation of Vedic mantras. The students could take lessons in leisure time from trained birds, instead of teachers. Those birds also helped the ṛtvijas<sup>200</sup> to give leisure during sacrifices (*yāga*). Again Kāḷindī,<sup>201</sup> the *sārikā* bird of princess Kādambarī, and other birds<sup>202</sup> of *rājakula* could talk like human. Therefore, people were very fond of these two kinds of birds to tame them. The people also knew the art of training<sup>203</sup> elephants and horses as well.

It should be noted that the writer mentions about *śarabha*<sup>204</sup> as a kind of deer in the *Harṣacarita* and as a ferocious animal of great strength in the *Kādambarī*.

## 8.2 Differences Between the two Societies:

In the *Harṣacarita*, there are much fuller account of the writer Bāṇa's<sup>205</sup> own ancestors and his genealogical descriptions of his family. But, the introductory verses of the *Kādambarī*, give his genealogy<sup>206</sup> only. The plot of the *Kādambarī*

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- |   |                             |
|---|-----------------------------|
| [d] amba, sutavallālanīyamidaṁ haṁsamithunaṁ...   | <i>Ibid.</i>                |
| [e] mātṛvatsale.....gṛhaharīṇike....,   | <i>Ibid.</i>                |
| [f] ...kim kimiti pṛcchamāneva .....bhavanahaṁsībhiḥ,   | <i>Ibid.</i> , V.p.82       |
| [g] .....samupadiśyamāna...gṛhasārasībhiḥ...  | <i>Ibid.</i>                |
| <sup>199</sup> .....paṭhataḥ pañjarabhājāḥ śukasārikāsamūha....prabhātamaṅgalagītayaḥ,                        | <i>Kādambarī</i> , p.91     |
| <sup>200</sup> śukasārikavyadhyayanādiyamānopādhyāyaviśrāntisukhāni,  | <i>Harṣacarita</i> , I.p.21 |
| <sup>201</sup> .....kusumamayīmāgatya sārīkā sakrodhamavādit .....eṣā .....kādamaryāḥ kālindīti nāmnā sārīkā, | <i>Kādambarī</i> , p.294    |
| <sup>202</sup> ālapyamānaśukasārikam,   | <i>Ibid.</i> , p.144        |
| <sup>203</sup> [a] candrāpīḍo .....hastīśikṣāyām turagavayojñāne...kauśalamavāpa,                             | <i>Ibid.</i> , p.126        |
| [b] <i>Harṣacarita</i> , p.29, 31   |                             |
| <sup>204</sup> [a] <i>Ibid.</i> , p.66, 74  |                             |
| [b] <i>Kādambarī</i> , p.213  |                             |
| <sup>205</sup> [a] <i>Harṣacarita</i> , I.p.17-20   |                             |
| [b] <i>Ibid.</i> , II.p.21-36   |                             |
| <sup>206</sup> <i>Kādambarī</i> , v.10-20   |                             |

appears very complicated due to the description of most of the characters representing the second and third birth. It is, such as, at first Vaiśampāyana<sup>207</sup> was born as the son of Śūkanāsa,<sup>208</sup> the minister of king Tārāpīḍa. In second birth, he was born as *ṛṣi kumāra* Puṇḍarīka,<sup>209</sup> and then, due to curse, he was born as a parrot<sup>210</sup> (*śūka* bird). At last, he got his life as Vaiśampāyana, the son of Śūkanāsa. But in the *Harṣacarita*,<sup>211</sup> the author describes the life and period of the hero based on real king Harṣavardhana of 7<sup>th</sup> century A. D. The *Harṣacarita* contains the glorious carrier of conquest of king Harṣa, which has a historical value, but there is no description of king Candrāpīḍa of the *Kādambarī* in Indian History. It is seen that the entire theme of the *Kādambarī* as well as the descriptions therein contain fullness of imaginations. Most of the characters of this *kāvya* are in their second or third birth, which shows unreal character of the work itself. But in the *Harṣacarita*, the hero is a famous historic figure. In the *Kādambarī* curses and counter curses are described which are unbelievable to the reader. The whole story is described through the mouth of a parrot which also poses additional drawbacks.

### 8.2.1 Life of the People:

The law always helps in the development of the individual and of the society as well. In the *Harṣacarita*, Bāṇabhaṭṭa states that the society was governed by the laws of Manu.<sup>212</sup> But the people in the *Kādambarī* gave importance to the words of the great epic *Mahābhārata*.<sup>213</sup> The society of the *Kādambarī*<sup>214</sup> believed in rebirth

<sup>207</sup> *Ibid.*,p.125

<sup>208</sup> *Ibid.*,p.123

<sup>209</sup> *Ibid.*,p.231

<sup>210</sup> *Ibid.*,p.49

<sup>211</sup> kaḥ khalu puruṣāyusaśatenāpi śaknuyādavikalamasya caritaṁ varṇayitum.

ekadeśe tu yadi kutūhalaṁ vaḥ, sajjā vayam ...varṇate harṣacaritam, *Harṣacarita*,III.p.41

<sup>212</sup> ...manāmiva kartari varṇāśramavyavasthānām..., *Ibid.*,II.p.36

<sup>213</sup> *Kādambarī*,p.104

<sup>214</sup> janmāntarakṛtaṁ hi karma phalamupanayati puruṣasyeha janmani. na hi śakyam  
daivamanyathākartumabhiyuktenāpi, *Ibid.*,p.105

which depends on *karma*, and followed the *trīsatya*<sup>215</sup> the triple oath of truthfulness i.e., observed by means of body, speech and mind. Sage Jāvālī followed the vow of truth.<sup>216</sup>

The *Kādambarī*, describes only about royal<sup>217</sup> life and life of hermits.<sup>218</sup> In the *Harṣacarita*, Bāṇa describes three types of societies, viz., city life, hermitage life and village life. The village life<sup>219</sup> is described very vividly in the *Harṣacarita*, which is not found in the *Kādambarī*. It is found in the *Harṣacarita*, the villagers were mainly depended on forest and they collected all the essential things like the fuel-wood, honey, fruits, etc. from the forest.<sup>220</sup> They sold these in the nearer villages.<sup>221</sup> It is found in the *Harṣacarita* that the people rendered dirt due to the dust on the unpleasant village roads.<sup>222</sup> Water reservoirs beside the roads were used for the travelers outside the city.<sup>223</sup>

Again, in the *Kādambarī*, Bāṇabhaṭṭa depicts the romance of hero Candrāpīḍa and heroine Kādambarī. All the characters of the *Kādambarī* are gentle, youthful and trustable; holy in minds etc., but in the *Harṣacarita*, the writer depicts the coarse conduct of the wicked characters also. Again, the description of

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<sup>215</sup> *Ibid.*, p.65

<sup>216</sup> satyavrata, *Ibid.*, p.76

<sup>217</sup> asti sakalatribhūvanalālāmbhūta.....saśaileva prāsādaiḥ, saśākhānagareva  
mahābhavanaiḥ,.....ujjayinī nāma nagarī, *Ibid.*, p.84-89

<sup>218</sup> *Ibid.*, p.208-215

<sup>219</sup> *Harṣacarita*, VII. p.108-110

<sup>220</sup> kāṣṭhasaṃgrahārthamaṭavīm praviśatā.....bhārāmśca madhuno...vividhavanaphalapurita.....,  
*Ibid.*, p.123

<sup>221</sup> ...bhārākāna lokenādāya vṛjatā.....  
vikrayacintāvyagrābhigrāmeyakabhivyāptadigantaram, *Ibid.*, p.124

<sup>222</sup> [a] .....uddhuyamānadhūlipaṭalam, *Ibid.*, VII.113

[b] utsarpibhiḥ .....mārgareṇuparuṣavapuṣam, *Ibid.*, I.p.9

<sup>223</sup> [a] kaṇṭakitakarkarīcakraṅkrāntakāṣṭhamañcīkāmuṣitatṛṣām...  
śītalasikatīlakalaśīśamīśramāṇām..., *Ibid.*, VII.123

[b] biśrāmyatkārpaṭika.....pīyamānapayasāmaṭavīpraveśaprapānām..., *Ibid.*

[c] aṭavīsulabha...navakhāṭakūpikopakaṇṭhapraṭiṣṭhita....kuṭīrakāṇām, *Ibid.*



demigods' such as *gandharva*, *kinnara*<sup>224</sup> are found in the *Kādambarī*, unlike in the *Harṣacarita*.

### 8.2.2 Position of Son and Daughter:

In the society of the *Kādambarī*, people had given more importance to boys than girls. In the society of the *Kādambarī* shows the son got more importance than the daughter. The people gave importance to the words of the great epic *Mahābhārata* at that time. Therefore, hearing the words of the great epic *Mahābhārata*<sup>225</sup> which declares that there is no heaven for the childless and that, a son alone can save the soul from hell, the mind of childless queen Vilāsavatī<sup>226</sup> was very deeply struck and she refused to take food, and to drink. In the *Harṣacarita*, from the version of king Prabhākaravardhana, it is known that people had given equal importance to their daughter, with their sons.<sup>227</sup> Women too occupied a respectable position in the *Harṣacarita* of Bāṇabhaṭṭa. Although, the author does not give the name of women kings,<sup>228</sup> but he mentions that the women also ruled capitals in the time of Harṣa.

In the *Harṣacarita*, it is noted that women were engaged in various professions. But the description of female fortune-teller<sup>229</sup> found in only the *Kādambarī*. It is noted that queen Vilāsavatī got depressed by the prophetic words of female fortune-tellers.<sup>230</sup>

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<sup>224</sup> *Kādambarī*,p.313

<sup>225</sup> *Ibid.*,p.104

<sup>226</sup> atha..... makarikā nāma rājānamuvāca ..... adya tu caturdaśīti bhagavantam  
mahākālamacitumito gatayā tatra mahābhārata vācyamāne śrutamaputrāṇām kila  
na santi lokāḥ śubhāḥ putrāmno narakātrāyata iti putra iti. etadecchutvā  
bhavanamāgatya .....nāhāramabhinandati.....nottaram pratipadyate, *Ibid.*

<sup>227</sup> seyam sarvābhibhāvinī śokāgnerdāhaśaktiryadapatyatte samāne'pi jātāyām duhitari  
dūyante santah, *Harṣacarita*, IV.p.68

<sup>228</sup> ...sarbhābhyo digbhyah strīrājyānīvāvarjitāni, *Ibid.*,IV.p.62

<sup>229</sup> *Kādambarī*,p.109

<sup>230</sup> .....vipraṇśikādeśavacanāni bahu mene..., *Ibid.*

### 8.2.3 Customs and Sacraments:

There were many customs or religious practices performed at that time. In the *Harṣacarita*, Bāṇa advocated that the guiding principles of human life were governed by the law of Manu<sup>231</sup> in his time. In that contemporary society, people performed some customs and rituals, which are very clearly depicted in the *Harṣacarita*. Among the *daśa saṁskāra*, Bāṇa describes some *saṁskāra* in the *Kādambarī*, such as- naming ceremony,<sup>232</sup> *cūḍākaraṇa* ceremony<sup>233</sup> which are not found in the *Harṣacarita*. Again, all the customs<sup>234</sup> were followed in the marriage of princess Rājyaśrī's,<sup>235</sup> in the *antyeṣṭi saṁskāra* of king Prabhākaravardhana<sup>236</sup> in the *Harṣacarita*. It shows when the king expired, prince Harṣa and all his ministers and feudatories had been carrying his dead body in their shoulders to the funeral places (bank of the river Sarasvatī) and it was honoured to fire according to rites directed by the family priests. But, no brief description of marriage ceremony is found in the *Kādambarī*. Description of *yuvarājābhīṣeka*<sup>237</sup> only is found in detail in the *Kādambarī*.

<sup>231</sup> manāmiva kartari varṇāśramavyavasthānām....., *Harṣacarita*, II.p.36

<sup>232</sup> atikrānte ca saṣṭhījāgare prāpte daśamehani.....brāhmanasātkṛtvā  
.....svapnānurupameva rājā svasūnoścandrāpīḍa iti nāma cakāra ....  
viprajanocitaṁ vaiśampāyana iti nāma cakre, *Kādambarī*, p.125

<sup>233</sup> krameṇa kṛtacūḍākaraṇādibālakriyā...., *Ibid.*

<sup>234</sup> duhitṛdānājalamaṇapātayat.....ganaṇābhīyukta-  
gaṇakagaṇagrhyamānalagnaguṇam.....pratyāsannalagno grahavarma .....ca taṁ  
kṛtanamaskāraṁ .....āsanādinā .....upacārenopacacāra, *Harṣacarita*, IV.p.68-73

<sup>235</sup> *Ibid.*

<sup>236</sup> narendraḥ svayaṁ samarpitaskandhairgrhītvā śavaśibikāṁ  
...sāmantaiḥ pauraśca purohitapurāḥsaraiḥ saritaṁ .....sarasvatīm nītvā  
narapatisamucitāyāṁ hūtaśasatkriyayā...śeṣatāmanīyat, *Ibid.*, V.p.87-88

<sup>237</sup> tataḥ katipayadivasāpagame ca rājā svayamutkṣiptamaṇḍalakalaśaḥ saha....  
....sampāditaśeṣarājyābhīṣekamaṇḍala.....sutamaḥbhīṣeca, *Kādambarī*, p.180-181

#### 8.2.4 Festivals:

In the *Harṣacarita*, it is found that so many festivals were celebrated at that time. They were such as at the birth of a prince, the people celebrated *putrajanmotsava*,<sup>238</sup> for one month as *mahotsava*. The writer mentions about *pusyābhiṣeka*<sup>239</sup> which suggests the day the king took ceremonial bath. The king took ceremonial bath in that day, the Moon being in the *puṣya* asterism. The writer mentions that this festival was very charming with banner-cloths, sharp drums, conches, cowries and unguents.<sup>240</sup> Bāṇa describes about *mahānavamī*,<sup>241</sup> in which buffaloes were sacrificed to Dūrgā. The marriage ceremony of princess Rājyaśrī, in fact, was performed as a great festival of the country.<sup>242</sup> In that time, all the city palaces, streets, buildings etc. were decorated with various fabulous things.<sup>243</sup>

It is found that, the people enjoyed the princess marriage in a very happy mood.<sup>244</sup> In the *Kādambarī*, it is informed that in *yuvarājābhiṣeka*,<sup>245</sup> the citizen enjoyed a lot in that great day.

<sup>238</sup> [a] . ....pranṛttasakalakatakalokaḥ putrajanmotsavo mahān, *Harṣacarita*, IV.p.62

[b] .....asūta devaṁ rājyavardhanam....jātpramodā nṛtamayya....prajāḥ...māsamekaṁ  
divasamiva mahotsavamakaronnarapatih, *Ibid.*, IV.p.60

<sup>239</sup> *Ibid.*, II.p.26

<sup>240</sup> ekīkṛtairdhvajapaṭapaṭapaṭaḥasaṅkhacāmarāṅgarāgaramaṇīyaiḥ  
pusyābhiṣekadivasairiva kalpitairvāraṇendriaiḥ śyāmāyamānam, *Ibid.*

<sup>241</sup> mahānavamīmahaṁ mahiṣamaṇḍālanām, *Ibid.*, VIII.p.126

<sup>242</sup> [a] .....mahotsave ekaki vahudha...., *Ibid.*, IV.p.70

[b] .....vijṛmbhamāne mahotsave .....vivāhadivasah, *Ibid.*

<sup>243</sup> *Ibid.*, IV.p.68-70

<sup>244</sup> *Ibid.*

<sup>245</sup> tataḥ katipayadivasāpagame ca rājā svayamutkṣiptamaṅgalakalaśaḥ saha....  
sampāditaśeṣarājyābhiṣekamaṅgala....sutamabhiṣeca. abhiṣekadarśanāgatena  
saptarṣimaṇḍaleneva...., *Kādambarī*, p.180-181

To summarize, as both the *Harṣacarita* and the *Kādambarī* was written by one author, there is no doubt that some mode of writing style, description of contemporary society, political scenario of the society, customs, rituals, sacraments etc. are common between the two societies. But it will be worth to mention that, the *Harṣacarita* may be treated as historical document in contrast to the *Kādambarī* which is mainly an imaginary literary adventure.

# Chapter 9

## CONCLUSION

Bāṇabhaṭṭa has occupied the top-most position in Sanskrit prose literature; also his *Harṣacarita* and *Kādambarī* get the foremost position among all the gadyakāvya. The historians also accept the *Harṣacarita* as an important source of information for the social, cultural, political conditions of the 7<sup>th</sup> century A.D. The writer was patronized by king Harṣa and composed his book *Harṣacarita* on the basis on the life of king Harṣa.

The character of the hero (Harṣa) has a great historical value in this *kāvya*. Bāṇabhaṭṭa, who flourished in the court of king Harṣa, supplies the abundant materials with a true picture of contemporary society, which historically are accepted as authentic. We take help from various books mainly from Harṣa's history in the writings of foreign traveler Hiuen Tsang,<sup>1</sup> who had come to India during the time of 629-644 A.D., and visited the whole India, who gives a full account of the emperor Harṣavardhana's reign and many other inscriptional information from *Corpus Inscription Indicarum*, *Select Inscriptions- bearing on Indian History and Civilization*, *Epigraphica Indica* and other historical documents, which supports that the emperor Harṣavardhana, the hero of this *gadyakāvya* lived in 7<sup>th</sup> century A. D. This *gadyakāvya* can easily be considered as a very good source of information regarding the socio-cultural aspect of the Indian society of the 7<sup>th</sup> century A.D. i.e., when the writer Bāṇabhaṭṭa and the hero Harṣavardhana of his *gadyakāvya*

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<sup>1</sup> Si-Yu-Ki, translated into Eng., *Buddhist Record of the Western World*, by S. Beal, London, 1884

flourished. The present thesis has attempted to deal with some of important aspects of this *gadyakāvya*.

Socio-culture study is vast area, and it is not possible to cover all the detail Socio-cultural aspects in limited scope of a thesis. Therefore, only certain important aspects of the society as well as culture are considered for the study. Accordingly, this thesis has been divided into 9 chapters.

In the chapter-1, we found the description *kāvya* and its divisions with their various definitions by the famous Rhetoricians, specialties of *gadyakāvya* and divisions of it. Here we saw that Viśvanāth Kavirāja gives the modern concept on *kāvya*. He divides *kāvya* into two types' viz., *drśya* and *śravya*. In this context, we found the definition of *kathā* and *ākhyāyikā*, position of *Harṣacarita* among the *gadyakāvyas* in Sanskrit literature. Then, we try to give accurate information about the writer, his time and date, his works on the basis of authentic books. Here it is seen that date of Bāṇabhaṭṭa is very important for the chronology of Sanskrit writers and his date could easily be fix from the autobiographical accounts given by himself in his famous *kāvya* in *Harṣacarita*. Again, if we do not mention about the style of writing of Bāṇa, without mentioning it all his works will remain unfulfilled. The *pāñcālī* style i.e. compounds of five or six words, is prominently present in Bāṇa's works. Sweetness (*mādhurya*) and tenderness (*saukumārya*) are the main features of this style. Then, we try to furnish brief note on the *Harṣacarita* and the *Kādambarī*. At last, we include motivation of the work and plan of the thesis in this chapter.

Caste system and *varṇāśrama* has greatly influenced the social structure. Chapter -2 deals with the caste system as reflected in the *Harṣacarita*. In the 7<sup>th</sup> century A.D. there were mainly four castes or *varṇas* (caste) viz., *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* were very closely associated with and the king was a protector of the *varṇas*.<sup>2</sup> Besides the four castes, there were many sub-castes; such as- *caṇḍāla*, *mleccha*, *śavara* etc. which imply that there was inter-caste marriage that prevailed during that time. The author himself states that his most intimate

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<sup>2</sup> tatra ca sākṣātsahasrākṣa iva sarvavarṇadharam dhanurdadhānaḥ.....rājā ..babhūva,

*Harṣacarita*, III.p.44

associates were his cousins Candrasena and Māṭṛsena were *parāśava* i.e., sons of his uncle from the wife of *śūdra* caste.<sup>3</sup> According to the *Manusmṛhitā*- *pārāśava* means sprung from a *brāhmaṇa* and a *śūdra* female.<sup>4</sup> It shows the people were associated with different castes without ruining any serious risk of losing caste or position.

In the Chapter-3, it is found that there was two types of education system; formal and informal education. Generally the boys got the formal education. The girl acquired the knowledge through informal education. In this *gadyakāvya*, it is seen that princes Harṣa and Rājyavardhana got the all types of knowledge, but there is no information on formal education given to princess Rājyaśrī. In the 7<sup>th</sup> century, before going to the *gurugṛha*, the people performed the religious ceremonies (i.e., *upanayanasamskāra*). Where we find that the people gets knowledge on all types of subjects such as-Vedas, Vedāṅgas, *Śikṣā*, *Kalpa*, *Nirukta*, *Vyākaraṇa*, Astrology, *Dhanurvedyā*, *saṅgīta-nāṭya-vādyā*, *Āyurveda*, *Dharmaśāstra*, *Sāmudrikaśāstra* etc. When we search about the seats of learning of the students, we find that there was no permanent seat for them. Some learner was found sitting on the rocks, some on bower, some under the shade of the trees, some even on the massive roots of huge trees to attain knowledge in the hermit of Divākaramitra's.<sup>5</sup> Again it is seen that the animals and birds were lived with man and taught them Vedic mantras etc in Bāṇa's time. The birds like Parrots (*śuka*) and Mainas (*sārikā*) etc. were also trained by making them repeatedly hear the teacher's reciting of the Vedic mantras. Students could take lessons from the trained birds, instead of the teachers, in leisure. Those birds also helped the ṛtvijas in giving leisure during the time of sacrifices (*yāga*).<sup>6</sup> Giving knowledge to the birds not seen in the Upaniṣadic age.

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<sup>3</sup> *Ibid*, I. p.19

<sup>4</sup> *śūdrāyām brāhmaṇātjātaḥ*, *Manusmṛhitā*, X.64

<sup>5</sup> *atha teṣām taruṇām madhye nānādeśiyaiḥ sthānasthāneṣu sthāṇunāśritaiḥ*  
*śilātaleṣūpaviṣṭairlatābhavanānyadhyāvasadbhiravyānīnikuñjareṣu nilīnairviṭapacchāyāṣu*  
*niṣaṇṇaiṣṭarūmūlāni niṣevamānai.....āvedyamānam*, *Harṣacarita*, VIII.p.128

<sup>6</sup> *śukasārikāravayadhyayaṇadīyamānopādhyāyaviśrāntisukhāni*, *Ibid*, I.p.21

Chapter-4 interprets the status of women. Although, women were accepted as a better-halves of a men and as a vital force for the overall development of the society, but it is seen generally they were dominated to some extent as compared to the present Indian society. In the *Harṣacarita*, we find that the women enjoyed a respectable position in the household; the wives got much care and attention from their husbands. It is seen through the ideal relationship between a husband and a wife e.g., between king Prabhākaravardhana and queen Yaśomatī. Daughters too were brought up with parental affection and were considered as equals with the sons. This is evidence from the version<sup>7</sup> of king Prabhākaravardhana. Women were also engaged in various professions as men. But, *satī* system and *puṛdā* system were also found more or less.

Chapter-5 discusses the political condition under the reign of Harṣa and the contemporary society of 7<sup>th</sup> century A.D. where we found that kingship acquired through hereditary and king accepted as the incarnation of all devatās. It is found in the *Harṣacarita* that the king Harṣa was the incarnation of all devatās and he had compared with many historic heroes such as- Bhīṣma, Droṇa, Karna etc. Under the reign of the king Harṣa, the citizens were very much satisfied with him. He is always possessed of good friends and counselors and he is the only king of his time who possesses sovereign power. Happiness and justice always stayed in his kingdom and he also appointed his feudatory kings to protect his citizen. King's responsibilities and relations with the ministers through the characters of king Puṣpabhūti, forefather of Harṣa and king Prabhākaravardhana, the father of Harṣa etc. are discussed. Mention the different name of royal titles, which the kings took at that time. Give the information of stable source of collecting revenue of the society. Also discuss the importance of reward and punishment for administration of justice, which are closely associated with the human societies. Arms, army and warfare, weapons of wars, dresses and other amenities of soldiers are given with authentic information from various books besides the *Harṣacarita*. There were four divisions of army found in

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<sup>7</sup> seyaṁ sarvābhībhāvinī śokāgnerdāhaśaktiryadapatyatve samāne'pi jātāyāṁ duhitari

.....,

*Ibid*, IV. p.68



the 7<sup>th</sup> century A.D. The author implied it through the word *caturaṅga*,<sup>8</sup> viz., infantry (*padāti*), cavalry (*aśvārohi*), charitories (*rathī*), and elephantry (*gajarathī*).

Although, I study on the topic- ‘*Socio-Cultural Study of the Harṣacarita*’, so we discuss the life and living style, economic condition of the people of then society in the chapter-6. Here, we seen that people lived in city, village and also in forest. The life of the city people was better than the villagers and foresters. Economically they were rich, which showed through their various professions. At that time, there were three competing religions viz., Brahmanism, Buddhism and Jainism flourished and seen that the king used to give equal support to all the religion. The people also tried to follow all the sacraments, and among the 10 saṁskāras, some are performed by them such as- *nāmakaraṇa*, *upanayana*, *vivāha*, *antyeṣṭi* etc. Then, we described their culture, art and architecture, food and drinks, use of machines and tools etc during that time.

Chapter-7 relates to the environmental aspects, which is considered as one of the burning issues now-a-days regarding survival of human civilization. Man plays a vital role in the natural environment system at that time and people had assigned religious and respectable status to innumerable animals and birds. It was found that the writer himself saluted an auspicious cow (*naicikī*) while starting his journey to meet Harṣa for the first time.<sup>9</sup> Descriptions about environmental awareness among the people and impact of environment in their mind and body are found in many places in the Harṣa. These descriptions reveal that people were conscious about their well-beings. They were found to be health and hygiene conscious; they were well equipped to exploit various herbs as medicine and cosmetics. There were plenty of medicinal plants, whose descriptions are found in *Harṣacarita* is tabulated with their Sanskrit names, Botanical names, English names and Assamese names. In this chapter, we have given the systematic information on flora and fauna of Bāṇa’s time. It found that at that time the people planted various types of plants in their home-gardens, from this description, it may be inferred that the people knew that the

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<sup>8</sup> aṣṭāpadānām caturaṅgakalpanā,

*Ibid*, II.p.35

<sup>9</sup> pradakṣiṇīkṛtvā.... naicikīm,

*Ibid*.

planting had got many positive aspects for our surrounding environment and it would help not only on individual, the society and ecosystem at large measure.

In the chapter-8, a novel attempt is made to figure out some of the similarities; such as- position of men and women, economic condition, religions, duties of the kings, Vedic practices, food and drinks, flora and fauna etc. and dissimilarities; such as- living standard of the people, position of son and daughter, customs and sacraments, festivals etc. between the two societies of the *Harṣacarita* and the *Kādambarī*. Apparently it seems that the descriptions of societies are the same in *Harṣacarita* and *kādambarī*. Although both the greatest gadyakāvyas are written by Bāṇa, it is worth-mentioning that the *Kādambarī* is a *kathā*,<sup>10</sup> basically based on the author's imagination and the *Harṣacarita* is a *ākhyāyikā*,<sup>11</sup> - based on the real life of hero. Therefore obviously the theme, character, society etc show great differences between the two societies of Bāṇabhaṭṭa's *Kādambarī* and the *Harṣacarita*.

From the above discussions, it is assumed that the *Harṣacarita* of Bāṇabhaṭṭa can easily be called a repository of information wherefrom we can find a vivid picture of king Harṣa's contemporary society. It is hoped that this work will be of some use for further research.

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<sup>10</sup> pravandhakalpanā kathā,

*Amarakoṣa*, I.6.6

<sup>11</sup> ākhyāyikopalabdharthā,

*Ibid*, I.6.5

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